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• • •

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HOME ARTS—NEEDLECRAFT Published monthly by Needlecraft Publishing Company, Augusta, Maine, and New York, N. Y. Entered as second-class matter August 17, 1909, at the Post Office at Augusta, Maine, under Act of March 3, 1879.

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HOME ARTS NEEDLECRAFT

Vol. XXVII **NOVEMBER, 1935** **No. 3**

NOVEMBER is the month that will forever symbolize to Americans peace, plenty and the promise of prosperity. And how truly ought we to celebrate and rejoice this year. We who have passed through the lean years can appreciate the genuine thankfulness that welled from the hearts of those early ancestors who in their simple unquestioning faith never doubted the source "from whom all blessings flow." They gave thanks to God.

Faith today is not so simple a matter, especially to the newer generation. Newer generations have a way of not accepting unquestioned the wisdom and experience of the past. It is hard indeed for parents to see their fondest faiths flouted, their most sacred sanctions laughed off by the very children on whom they have lavished so much time and effort. Time and effort expended with the one thought perhaps—"not to have them grow up as others do. This time, shall be brought forth a generation steadfast in the faith and worthy followers of the best that tradition has handed down."

And does that seem to have failed? Perhaps. And yet, have you studied those youngsters of yours closely enough? Youth is never reverent. That is not nature's way. Youth's must be the inquiring mind, the adventurous spirit. Else civilization would at least stand still. We elders are physically incapable of pushing on to new frontiers even though mentally alert enough to discover them.

In age the pine trees of our native State push their tall heads straight up, or as one of our poets has put it "thrust a tall limb to the sky." Proud, erect, these trees have already found their characteristic growth. There is no groping or experimenting there. Stolidly, serene, it is as if they say to us—"This is our way of life and we rise straight and true in it, amidst and above it, holding our heads high and taking it as it comes."

A dignity is there which grips the heart of any native who carries deep graven within him the picture of those tall pines and spruces against the skyline—taking it. How vividly he can recall that background—his trees silhouetted in the fading light of dusk, or ablaze at sun-up with a new day flaming behind, or at sunset half hidden in a blinding glory.

Serenity in youth! You wouldn't want it for your children could you so order. To take things on faith! No, facts, after all, are more practical. But rest assured, all that you have told them and have taught them that is truly good and worthy of immortality will survive. It is stowed away, unseen perhaps, but forever nourishing.

Remember, the problems that were John Alden's are not your son's, and Priscilla's need for a man to cook for arose from an entirely different source than nourishes your daughter's desires. John Alden knew not of over-production, not of brokers and middlemen. Priscilla had no choice between a stay-at-home existence working for others, or—life out in a world where the wheels are turning. Quite the contrary.

There was no glamorous pay check in those days—that slip of paper which has served as the magic carpet of our day. Nor were there blue envelopes. No announcement of shut-downs and lay-offs. Can you wonder that your children think more in terms of economics than theology, and that the "front-office" may be a little more real than the heavenly throne? They know from whom the ten percent cuts come and they know to whom to appeal for the "raise." Thus does environment always color our thoughts and our way of life. But you who are wont to carry heavy upon you the care that your child is more materialistic than is seemly, do not despair, but join with him this year in giving thanks that more wheels are turning and more envelopes being stuffed.

The time will come when he will realize that it is not the boss' will that has either started the wheels or shut them down. He will know, from his own experience, perhaps, that the boss' is not the power to give and to take away. He may even in time come to comprehend somewhat whose is the earth and the fulness thereof.

NEWS FLASHES

From a Needle-Minded New Yorker

CITING THE LATEST NEWS ABOUT BEADING, EMBROIDERY, BRAIDING, BIAS-LOOP TRIM, RICKRACK AND NEEDLE POINT

BIB COLLARS. Since black dresses are more favored than ever before, and practically all dresses have high necks, bib collars, beautifully made by hand, are in order. Fine linen, mousseline de soie, georgette, triple sheer — these are the fabrics that are seen in collars that cost eight dollars and fifty cents to twelve fifty each. The collar at the top right-hand of this page is new from Paris and boasts tiny pin tucks, wee buttons, and a one-inch ruffle that is edged with daintiest baby lace. One-third of a yard of thirty-six inch material will make two lovely collars. The tucks and the rolled hem are put in with the finest thread, and the same thread is used for sewing the lace in place. Use buttonhole loops for the center-back buttons.

LOOPS. It seems that all the new imported dresses, as well as the smartest ready-to-wears, have collars high at the front. The soft draped collar with its bias-loop trim is an indication. I saw this in white on black, and I also saw the collar made of the fabric of the dress, with the two and one-half inch deep loops in white, ever so easy to do.

SOUTACHE. This is the braid of the moment. Some of the smartest dresses, especially those of velvet, velveteen and heavy crepe, have soutache braid trimming. Even the loops for the buttons are of soutache, and the belt, collar and cuffs are covered with row after row of narrow soutache, one-eighth to three-sixteenths inch wide, stitched through the center or the top edge only. Many two and one-half inch fabric belts are covered in this way and serve as the only decoration for simple dresses.

BEADING. Iridescent and cut-steel beads are seen in abundance, especially for monograms or initials on simple frocks of heavy crepe. Easy enough to do, and very new and effective.

EMBROIDERY is seen on many beautiful fine jersey or wool crepe dresses. The color of the frocks is usually dark — black, brown, blue, wine or green. The embroidery is bright and done in stem or outline stitch. The back opening of the smartest of these embroidered frocks is fastened like a man's shirt cuff, with rows of self-covered buttons and linked together.

POLKA-DOT PAJAMAS are decidedly new, especially when saucer buttons, large Buster Brown collars and peasant sleeves are embodied in the blouse. You will be surprised to find how easy such pajamas are to make, and how very inexpensive they are when you use fast-color cotton.

PEASANT EMBROIDERY is seen in the most charming colors on little dressmaker suits, and even on ski suits and sweaters. The button-down-the-front suit, for example, is French blue wool with a band of closely-placed darning stitches done in wine-colored yarn. The buttons and yarn pompon for the hat are also in wine.

RICKRACK. It is in again. In the Brides' shops and at the Woman's Exchange we saw dainty guest towels finished with rickrack. The narrowest and next narrowest width are crocheted together to serve as insertion and edging.

PLATE DOILIES. The new wrinkle for plate doilies is to use bands of lace insertion in criss-cross effect. The cut ends are whipped in place, and a hand-crochet picot is used to finish the entire edge. The same picot finishes plain linen napkins to use with the plate doilies and runner. Another type of doily is made with crash or flecked cotton shantung. An inexpensive, closely-woven insertion is stitched to the edge with corners mitered. A hand-crocheted picot is added to give the handmade look. This same idea is used for antimacassar sets and for tailored sash curtains.

NEEDLEPOINT. Even the men are doing it, as well as the smartest people in the fashion world. They are all finding it relaxing and intriguing. The vogue is to get cross-stitch paper and do your own design. Women are doing their favorite cat, dog or flower. The men are working out a house, a gate, or a horse, or a design of their favorite sport, such as a ball bat ready to hit, a golfer teeing off, a canoe and paddles. It is interesting to see how this fashion is spreading. Tell your husband or best beau, and see if you cannot get him interested, especially for radio evenings.

Not in a century has needlework been so interesting as it is today, and it is fascinating to grown-ups and children of all ages. It is surprising what can be accomplished when work, thread, etc., are at hand ready for the leisure moment. An excellent way to have something for every member of the family to do is to plan it ahead. Start the children on something easy that will be quickly finished. There is no habit more fascinating than that of the needle, but the beginning must not be tedious nor the finishing too long drawn out.

No. 35 - 11 - 1. Bowl of Fruit — A Crayoned Picture

No. 35 - 11 - 2. Mat Set — Fruit Design in Cutwork

Fruit in the Decorative Scheme

Colored Cutwork for the Buffet or Dining Table and a Crayoned Arrangement of Fruit for Wall Decoration

BY CHRISTINE FERRY AND E. MARION STEVENS

FRUIT compositions for the dining-room are always of interest whether in the form of table centerpieces, natural or artificial, or adapted to design and reproduced by needle, pencil or brush for other decorative uses.

Because of its purpose the dining-room is usually quite simply furnished. Although the furniture may be very beautiful the pieces are few in number, the arrangement is formal and accessory appointments center about the buffet — the ornaments that are placed upon its surface and the picture or mirror hung above it — all selected to form a well-balanced group of sufficient importance to dominate the room.

In the illustration a crayoned bowl of fruit in the natural colors, framed to finish about twenty-four by thirty inches, has been hung upon the wall. Flanking it on either side are tall antique green vases and in the center of the buffet top is an oval pewter dish containing artificial fruit similar in character to that in the picture. The mats are yellow linen embroidered in a cutwork design of apples worked in three shades each of rust-red and green and edged with brown — the same shades that are used to work the oval framing the crayoned fruits in the picture. A table centerpiece to match the buffet mats is pictured on page 20.

Cutwork is so well known that these mats need no further mention other than to say that they are worked with three threads of stranded floss in the colors specified and that the outlines should be run with the same shades as used for buttonholing.

The central oblong of the mat set (No. 35 - 11 - 2) finishes ten and one-half by nineteen inches and the square ones are ten and one-half inches each way. They are nice for table use as well as for the buffet, particularly when used with the

Continued on page 20

Luxuriate in Quilted Loveliness

BY
CHRISTINE FERRY
AND
LOUISE H. CHRIMES

No. 35 - 11 - 4. Jacket in Trapunto Quilting. The design matches that of cushion at right

THERE is an irresistible aura of luxury emanating from personal quilted comforts, whether the designs only be stuffed in the Trapunto manner, or the entire surface be covered with the flat quilted stitchery. Yet the work is simplicity itself and the expense dependent upon the sort of fabric that one elects to use.

Satin and crepe are, of course, very lovely, so is taffeta. Then there is the rayon flat crepe so popular for slips and lingerie, that retails for about the same price as fine gingham or broadcloth, but has much the appearance of the more costly silk.

Whether done in the Trapunto or in the flat quilting, the cheesecloth lining carries the design, the stitchery is done from the back and, regardless of whether the surface fabric be silk, cotton or rayon, silk buttonhole twist is a satisfactory working-thread.

For the stuffed Trapunto quilting the cheesecloth is basted directly to the back of the surface fabric. Then, when the running stitchery is complete, a wool filling is drawn into the various parts of the design between the two fabric layers with a crochet hook.

For flat quilting an interlining of cotton flannel or cotton wadding is laid between the cheesecloth lining and the outer fabric and the quilting done through the three thicknesses.

Lining, interlining and surface material must all be pressed carefully to remove all wrinkles, then laid upon a flat surface and basted securely together, using a fine needle and a silk thread, so that the needle marks will not show when the basting threads are removed.

Baste along edges with short stitches outside the design, diagonally from corner to corner and wherever necessary around the design to hold the fabrics securely together.

Quilt with running stitches that are long enough to show prettily on the right side and use a thread that is a bit deeper in tone than the fabric. Do not knot ends of quilting-threads. They are apt to draw through. Leave a few inches to thread in the needle and fasten off, same at the other end. Draw quilting-threads taut without puckering the fabric, remembering that the edges must be straight when the work is finished.

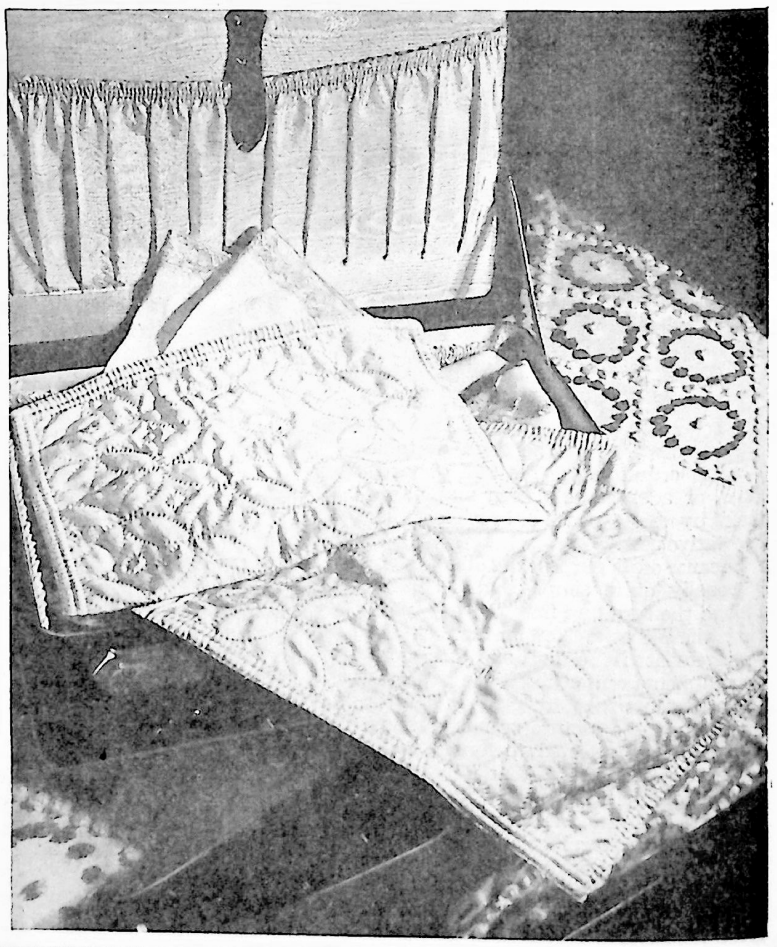
Do the Trapunto padding after the outlines have all been run in. Lay face down on a flat surface, insert a steel crochet hook (No. 8 or 9), open side of hook down, into the cheesecloth near the bottom of the space to be filled and out toward the top, catch a wisp of the filling in the hook and draw it into the little pocket, poking it in place with the hook. Continue until the space is filled

Concluded on page 29

No. 35 - 11 - 5. Cushion. Finished size, fourteen by twenty inches

For the sick-a-bed lady or the one who luxuriates in breakfast-in-bed the jacket pictured above is a delightful gift. The design on the fronts and the short raglan sleeves matches that on the oblong cushion, the latter being quite as suitable for the living-room as for the boudoir

At the right — quilted things for the suitcase or the boudoir. A ten-by-fourteen inch case (No. 35 - 11 - 6) to hold pajamas or lingerie, and a pad (No. 35 - 11 - 7) finishing fourteen by eighteen inches and large enough to fit into the top of an eighteen-inch suitcase. Both bear the owner's initial and are quilted all over in a simple compass design. These items are equally nice for bureau drawers and delightful for gift purposes



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An Emergency Kit for the Guest Room

BY NANCY CARY AND MARIE E. IVINS

HAVE you ever been caught in the embarrassing situation of having your in-laws arrive unexpectedly when the guest-room curtains were down and all the pretty covers gone to the laundry? This set of dainty bedroom furnishings has been provided for just such an emergency. How fortified one will feel with a Guest Room Emergency Box, which may well be one of the bureau drawers, in which repose in readiness for the next arrival a matching set of fresh covers for the dresser and night stand, a dainty pillow, candles of matching color, towels, of course, little cakes of fragrant soaps, bath powder, a toothbrush for the guest-who-always-forgets-things, and even a set of fresh sheer short curtains ready to hang at a moment's notice.

This set is also lovely for a young girl's room and even if she does not use it every day it is nice to have on hand for those occasions when one dresses up for guests.

Apple blossoms and crisp blue dimity form a combination that will elicit approving oh's and ah's from a travel-stained guest arrival or daughter's school friends.

THE embroidery on all the larger pieces is done with three threads of stranded floss, pink and white for the blossoms, green for the leaves and brown for the stems. Because of the delicacy of the fabric the stitchery is quite sketchy. Flowers, buds and leaves are all bordered with buttonholing that in most instances is a quarter of an inch in depth and spaced so that glimpses of the background material are seen between the stems of the stitches.

When there is but one open flower in a cluster, it is done for the most part in the palest shade of pink, with perhaps two petals worked in white, or one in a combination of the two colors — pink on one side and white on the other. When there is a second blossom, it is done in the two lighter shades of pink. Flower centers are green and tiny green stamens are outlined between the petals. Buds that consist of a single petal are done in the darkest pink and those with two are done with two contrasting shades, varying the arrangement of color so that no two sprays are just alike.

Leaves are buttonholed with two shades of green in the same manner as the flowers and the veining is a succession of open chain stitches held down with rather a long stitch, done in a contrasting shade to that used for the edge — either lighter or darker, as the case may be. Slender stems and calyxes are outlined in the two shades of green and the branches in brown.

All of these pieces are finished with hemmed edges held with a row of chain stitch in three threads of stranded floss in the same shade of blue as the dimity.

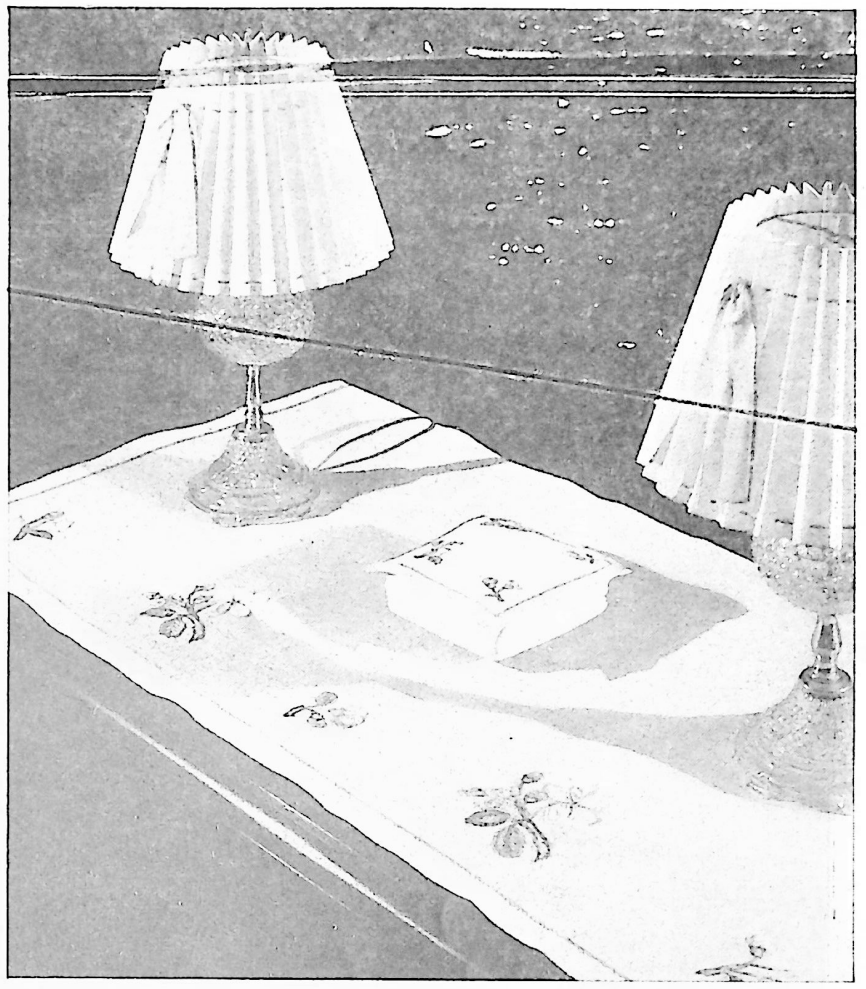
The dresser-cover (No. 35 - 11 - 8), as illustrated, is made of an eighteen-by-thirty-six inch dimity strip, finished on three sides with a three-fourths inch hem, the back edge being selvadge.

To accompany it there is a little boxed pincushion (No. 35 - 11 - 9) of the dimity with a removable doily top. The cushion finishes four and one-fourth inches square and has a one and one-half inch boxing strip. The little mat finishes five and one-fourth inches each way and is tacked to the cushion edge at the corners and the center of each side. Because of the small size of this mat, the hem is but three-eighths inch deep and the embroidery of the tiny sprays decorating the top is done with only two threads of the stranded floss.

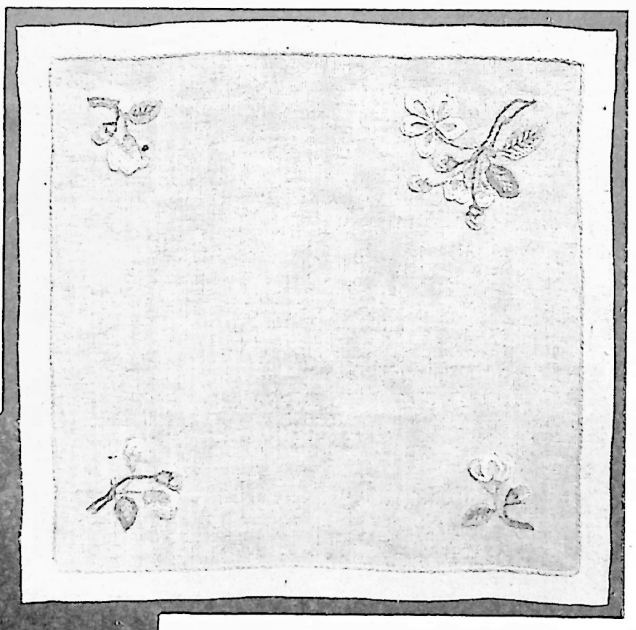
The night-stand cover (No. 35 - 11 - 10) finishes thirteen and one-half inches and the boudoir cushion cover (No. 35 - 11 - 11) is about the same size. To make up the cushion cover, turn a hem same as for the stand cover, then baste a square to the back with the edges turned to finish fully one-fourth inch beyond the bottom edge of the hem. Then join back and front with a row of chain stitch on the front, leaving the back open on one side for inserting the pillow and working the line of chain stitch at this point only through the double thickness of the hem bordering the front.

The sachet (No. 35 - 11 - 12) is made of a sixteen inch strip of dimity folded and seamed to form a pocket, which, after turning, is joined with chain stitching to finish with a three-fourths inch hem-like edge to frame the sachet pad.

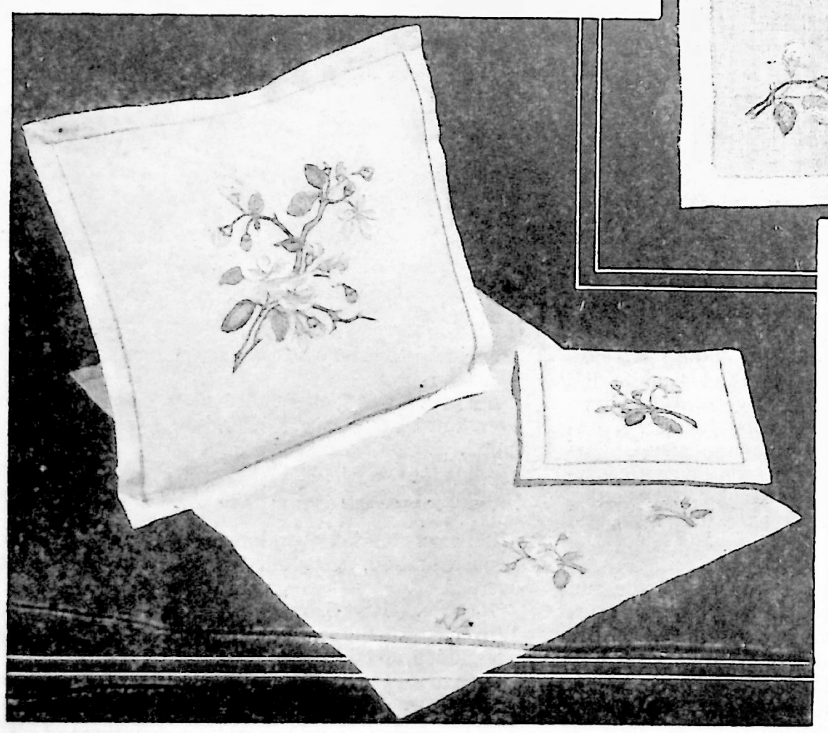
Blue linen is used for the fifteen inch guest towel (No. 35 - 11 - 13). Since the texture is firmer than the dimity, the buttonholing is done more closely and two threads of the stranded floss are used.



The dresser-cover above, No. 35 - 11 - 8, and the pincushion, No. 35 - 11 - 9, like the other pieces of the set, are made of light blue dimity sketchily embroidered with apple-blossom sprays in shades of pink, green and brown



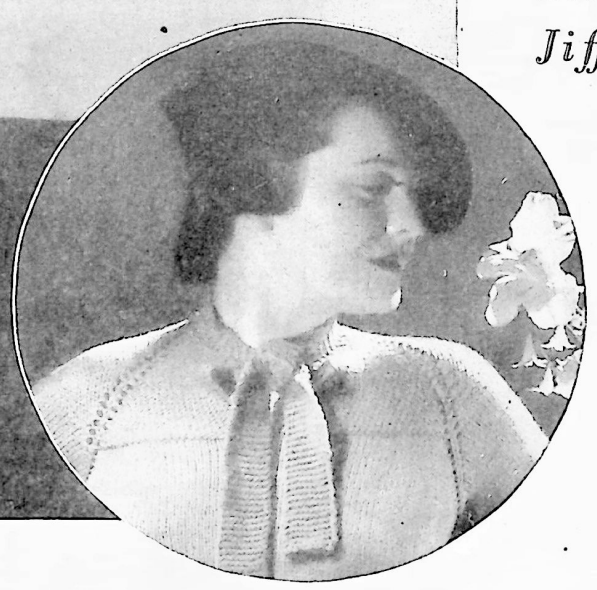
No. 35 - 11 - 10. A cover for the small bed-side table finishing thirteen and a half inches square. Each corner uses a different motif



No. 35 - 11 - 11. This small boudoir pillow will add much to the appearance of the bed top or the comfort of a lounging chair. Lovely to give

No. 35 - 11 - 12. A sachet or two like this one will take away the barren look common to empty bureau drawers. A nice gift item — with favorite sachet

No. 35 - 11 - 13. A blue linen guest-towel decorated with apple-blossom sprays like those on the dimity pieces. Match up with pink or blue bath towels



TOP RANK IN SMART STYLING

And Styled for Youth —A Two-Piece Knitted Dress of the Popular Jiffy-Made Variety

DESIGNED BY BRETA S. VANCE

No. 100 K

STYLISTS tell us that the knitters are due for a busier-than-ever winter, which is a large saying, considering the season just passed. Certainly the newest styles in knitted wearables are extra-charming, and there are the most fascinating yarn textures and colors to suit every model and every taste — an irresistible combination.

We have learned a lot of things from knitting enthusiasts; among them, that in this stitchery art the joy of creation runs a close second to the joy of possession; that knitting bags and boxes are in the smart luggage class because knitting is the most popular "take-along" and the best of mixers; that numberless occasions offer opportunity for well-placed stitches, and time on one's hands, however brief, is precious stitching-time; and that having made one garment, another is just sure to be promptly in process.

The two-piece dress illustrated (No. 100 K) is a perfectly stunning model for the youthful figure — it's really a college girl special! It is developed in a type of knitting that "grows" rapidly in busy hands. A gorgeous tangerine shade was chosen for the model. The sixteen-year size requires eight two-ounce skeins of four-ply sports yarn, a No. 8 29-inch circular steel needle, and a No. 8 16-inch circular steel needle. Yarn and needle produce six stitches to the inch.

THE BLOUSE: Using the large circular needle, and beginning at back of neck, cast on 22 stitches, purl back across. The rows of the upper part or yoke are worked back and forth and the purl side is the right side.

2d row. Knit 1, over, knit 1, over, knit 1, over, knit 1, over, knit 14, over, knit 1, over, knit 1, over, knit 1, over, knit 1.

3d row. Purl across row. Every alternate row is the same for the yoke.

4th row. Knit 2, over, knit 1, over, knit 3, over, knit 1, over, knit 16, over, knit 1, over, knit 3, over, knit 1, over, knit 2.

6th row. Knit 3, over, knit 1, over, knit 5, over, knit 1, over, knit 18, over, knit 1, over, knit 5, over, knit 1, over, knit 3.

8th row. Knit 4, over, knit 1, over, knit 7, over, knit 1, over, knit 20, over, knit 1, over, knit 7, over, knit 1, over, knit 4.

10th row. Knit 5, over, knit 1, over, knit 9, over, knit 1, over, knit 22, over, knit 1, over, knit 9, over, knit 1, over, knit 5, add 6 stitches.

11th row. Purl across and add 6 stitches at end of row.

12th row. Knit 12, over, knit 1, over, knit 11, over,

Concluded on page 11

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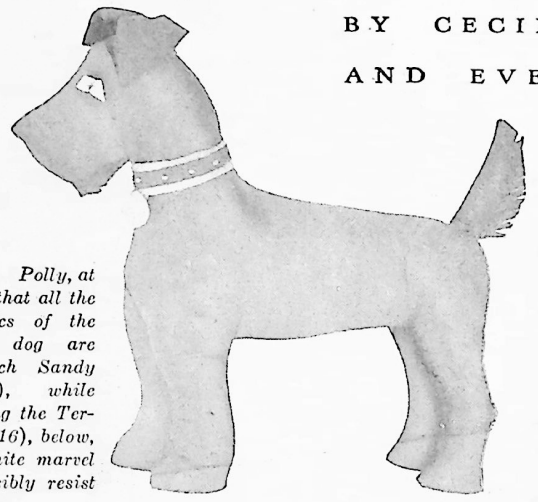
Polly at the Pet Show

She Exhibits Her Prize-Winning Dogs, Her Blue-Ribbon Cat and Her Unbeatable Pony

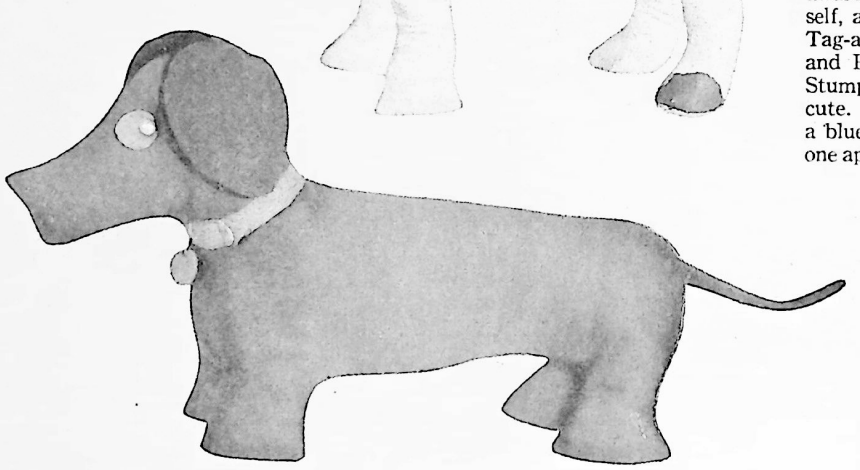
BY CECILY PALMER AND EVELINE JOHNSON



No. 35 - 11 - 14. Polly, at the left, explains that all the best characteristics of the well-bred bench dog are present in Scotch Sandy (No. 35 - 11 - 15), while adorable Tag-along the Terrier (No. 35 - 11 - 16), below, is a black-and-white marvel no judge can possibly resist

WHETHER you are six or sixty, if you can resist the allure of Polly and her pets, and declare them anything but the season's most appealing "stufties," we are disappointed in you, so we are! Here's a pet show at your very doorstep and you just must come and look, or you are bound to miss a charming little girl-doll and three of the likeliest prize-winning pups, to say nothing of a cuddly kitten and a pert pony, that have appeared in your neighborhood in many a moon.

Polly herself (No. 35 - 11 - 14) is an auburn-haired child with piquant features embroidered on a flesh-pink foundation (cast-off underwear of silk is good for that if you don't use fine cotton). She wears a puff-sleeved, short-skirted frock of fine print cloth, with a huge bow under her chin, and brown felt shoes with red buttons and "brass" buckles. Her panties match her dress, as you can see when she bends over!



No. 35 - 11 - 17. Lovable Pretzel the Dachshund with his short legs and long body is sure to appeal to everyone at the show, and being a fine specimen of his breed cannot fail to win first prize

No. 35 - 11 - 18. Polkie the Pony is distinctly in a class by himself and knows it. A thoroughbred from teeth to tail, his name somewhat belies him — he never pokes

Polly is so proud of her dogs! Real little children will love them, and real big children will insist on owning them, while grown-up people who are children and dog lovers at any age will never be able to decide which to own and had better compromise right now by going to Polly's kennel and purchasing all three!

Sandy the Scot (No. 35 - 11 - 15) has a coat of shining brown sateen, and neat ears, tail and whiskers of tan felt. The tail is a bit stuffed to make it stand up. A tan felt eye is secured with a brown cross-stitch. His collar is tan and green felt studded with French-knot brass nails and he has his tag fastened securely to it!

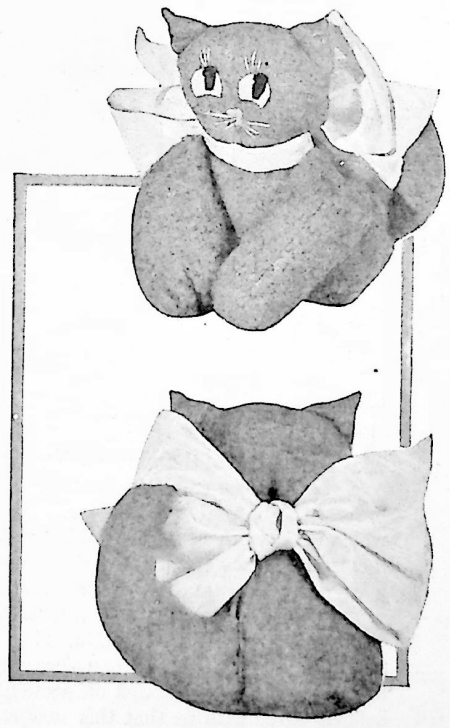
Tag-along (No. 35 - 11 - 16) with the quizzical expression has a white sateen coat, and his plentiful black spots are put on with, of all things, *India ink!* If it spreads a bit, no matter. Black and white felt circles do nicely for eyes, and red felt makes a grand collar.

Pretzel (No. 35 - 11 - 17), like Sandy, is an achievement in brown sateen, with floppy tan ears of felt, a tan eye with a pearl bead sewed at the center of the inner edge to complete it, and a tan felt collar. His felt tail is stuffed. He is as unbelievably real in appearance as either of his two companions.

Stumpy, the kitten (No. 35 - 11 - 19) is a cuddly thing with the pinkest nose and mouth and the greenest eyes set on white felt. Whiskers and eyebrows are just gray stitches on the gray outing flannel that makes Stumpy. The photographer took a back view of Stumpy to show you her elegant up-curling tail and her splashing big bow. If she is properly weighted, she will make an excellent nursery door-stop, as well as a cuddly stuffed toy.

Polkie (No. 35 - 11 - 18) is literally "a horse of another color!" Brown and white polka dot percale makes his sturdy body, brown felt his wildly flowing mane, his docked tail and his intelligent eye (ringed with white felt). His teeth are a strip of white felt divided by a thread of brown floss! He makes a perfectly splendid "pony pillow" for a little person, is big enough to straddle if his legs are wired inside and he is stuffed over a wire framework! College girls will succumb to him and keep him in their rooms in the dormitories; and though they may prefer to refer to the beast as "Nightmare, a Nelegant Nag!" they will be perfectly willing to turn their rooms into temporary stalls for him. He looks as though he might crib, but he's really amazingly gentle.

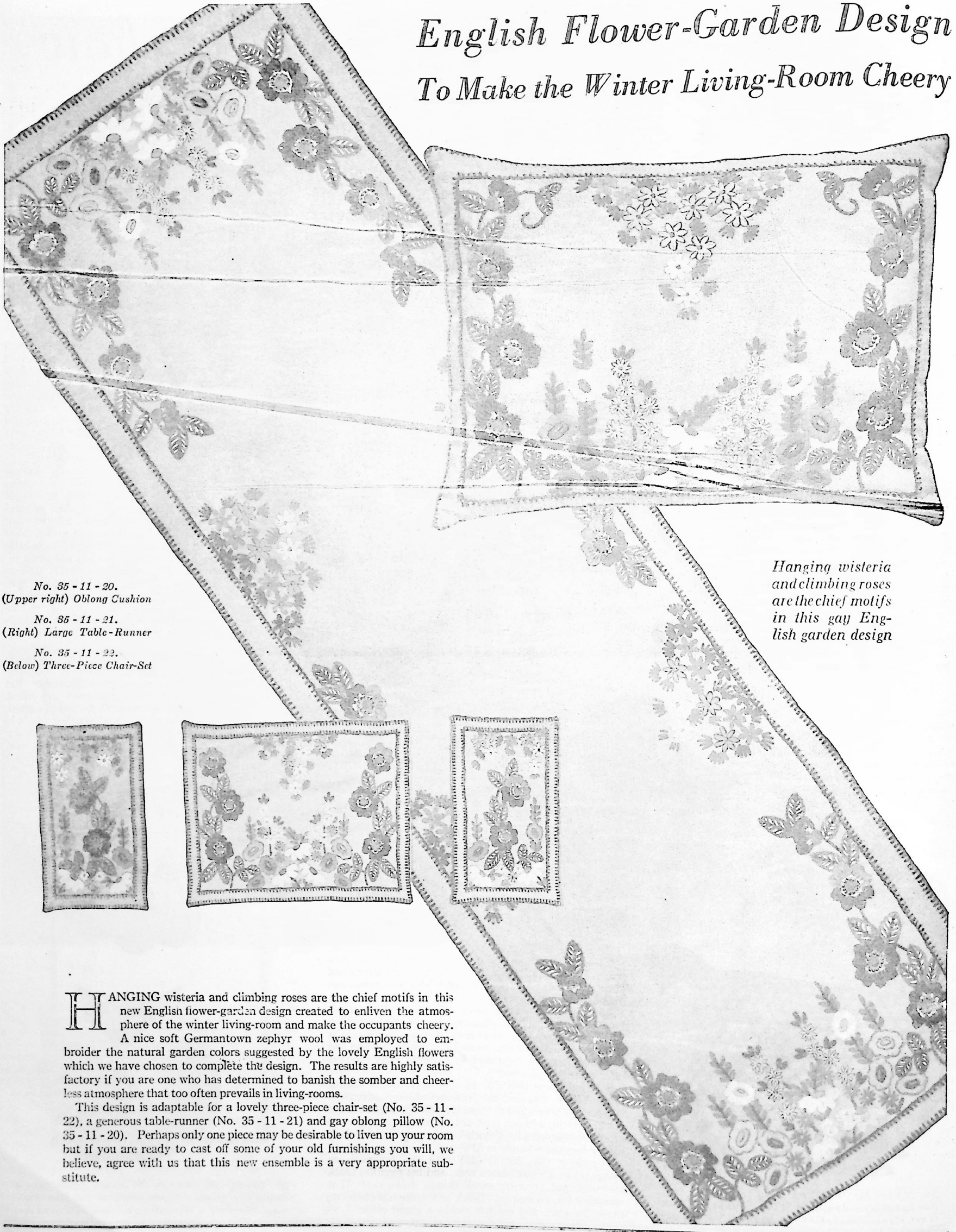
And now we just can't help wondering where *you* would award blue ribbons? We'd certainly pin one on Polly herself, and Sandy would be unthinkable without one; but Tag-along would be hurt if his patience wasn't rewarded, and Pretzel expects one and mustn't be disappointed. Stumpy has one, but she could stand another, she's so cute. As for Polkie, the judge that would deny that pony a blue ribbon would — get bitten. So here are *our* six, one apiece!



No. 35 - 11 - 19. Stumpy the Kitten, grayer than a cloudy day, seems a bit uncertain of the show business. She wore a blue ribbon to make sure — in case

English Flower-Garden Design

To Make the Winter Living-Room Cheery



No. 35 - 11 - 20.
(Upper right) Oblong Cushion

No. 35 - 11 - 21.
(Right) Large Table-Runner

No. 35 - 11 - 22.
(Below) Three-Piece Chair-Set

Hanging wisteria and climbing roses are the chief motifs in this gay English garden design

HANGING wisteria and climbing roses are the chief motifs in this new English flower-garden design created to enliven the atmosphere of the winter living-room and make the occupants cheery. A nice soft Germantown zephyr wool was employed to embroider the natural garden colors suggested by the lovely English flowers which we have chosen to complete the design. The results are highly satisfactory if you are one who has determined to banish the somber and cheerless atmosphere that too often prevails in living-rooms.

This design is adaptable for a lovely three-piece chair-set (No. 35 - 11 - 22), a generous table-runner (No. 35 - 11 - 21) and gay oblong pillow (No. 35 - 11 - 20). Perhaps only one piece may be desirable to liven up your room but if you are ready to cast off some of your old furnishings you will, we believe, agree with us that this new ensemble is a very appropriate substitute.

Patterns may be ordered from any Needlecraft Club-Raiser, or by mail, postpaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 32

Top Rank in Smart Styling

Concluded from page 8

knit 1, over, knit 24, over, knit 1, over, knit 11, over, knit 1, over, knit 12.

14th row. Knit 13, over, knit 1, over, knit 13, over, knit 1, over, knit 26, over, knit 1, over, knit 13, over, knit 1, over, knit 13.

16th row. Knit 14, over, knit 1, over, knit 15, over, knit 1, over, knit 28, over, knit 1, over, knit 15, over, knit 1, over, knit 14.

18th row. Knit 15, over, knit 1, over, knit 17, over, knit 1, over, knit 30, over, knit 1, over, knit 17, over, knit 1, over, knit 15.

20th row. Knit 16, over, knit 1, over, knit 19, over, knit 1, over, knit 32, over, knit 1, over, knit 19, over, knit 1, over, knit 16.

22d row. Knit 17, over, knit 1, over, knit 21, over, knit 1, over, knit 34, over, knit 1, over, knit 21, over, knit 1, over, knit 17.

24th row. Knit 18, over, knit 1, over, knit 23, over, knit 1, over, knit 36, over, knit 1, over, knit 23, over, knit 1, over, knit 18.

26th row. Knit 19, over, knit 1, over, knit 25, over, knit 1, over knit 38, over, knit 1, over, knit 25, over, knit 1, over, knit 19.

28th row. Knit 20, over, knit 1, over, knit 27, over, knit 1, over, knit 40, over, knit 1, over, knit 27, over, knit 1, over, knit 20.

30th row. Knit 21, over, knit 1, over, knit 29, over, knit 1, over, knit 42, over, knit 1, over, knit 29, over, knit 1, over, knit 21.

32d row. Knit 22, over, knit 1, over, knit 31, over, knit 1, over, knit 44, over, knit 1, over, knit 31, over, knit 1, over, knit 22.

34th row. Knit 23, over, knit 1, over, knit 33, over, knit 1, over, knit 46, over, knit 1, over, knit 33, over, knit 1, over, knit 23.

36th row. Knit 24, over, knit 1, over, knit 35, over, knit 1, over, knit 48, over, knit 1, over, knit 35, over, knit 1, over, knit 24.

The purl row (37th) finishes the yoke. Join, and knit round and round.

38th row. Knit 25, over, knit 1, over, knit 37, over, knit 1, over, knit 50, over, knit 1, over, knit 37, over, knit 1, over, knit 25. This is center front.

Knit the next round even; following alternate rounds are the same.

Continue making the "over, knit 1, over" at each side of the shoulders for the raglan. There will be an increase of 2 stitches across the front, 2 stitches across the back, and 2 stitches across each sleeve top (8 stitches increase) with each of these pattern rounds. Continue in this manner — a plain knitted round following a pattern round — until the line of the raglan counts 34 holes from the neck. Then add 3 stitches at each sleeve seam. Put the sleeve stitches on stitch-holders.

Knit around even for six inches. Then, working on right side of work, * purl 10, purl 2 together, and repeat from * around. Purl the next round even. On the next round, * purl 9, purl 2 together, and repeat from * around. Purl around even until the band is one inch wide. Then, working on right side of work, knit even for three inches. Purl even (right side of work) for two and one-half inches. Bind off on the back side of work.

For the sleeves — Using the smaller circular needle take stitches off stitch-holder (70 stitches on needle). * Knit 10 stitches, widen (1 stitch), and repeat from * around, (77 stitches on needle). Knit one-half inch even.

On the next round * knit 7 stitches, widen, and repeat from * around (88 stitches on needle). Knit one-half inch.

On the next round * knit 8 stitches, widen, and repeat from * around (99 stitches on needle). Knit one-half inch.

On the next round * knit 9 stitches, widen, and repeat from * around (110 stitches on needle). Knit six inches even.

Then * knit 10 stitches, knit 2 together, and repeat from * around and around until there are 45 stitches on needle. Then knit six inches, decreasing at the underarm 1 stitch every inch.

Working on the right side purl two and one-half inches for cuff. Bind off.

For the tie — Cast on 10 stitches and knit back and forth plain for length desired. Sew in place.

KNITTING

BY JULIANA STEIBLE

I darn, and sew, keep house, and go
In every kind of weather,
I like to cook, or read a book
Bound in paper, cloth, or leather.

Although I've tried to put aside
THIS hobby so bewitching,
To hear the click of needles quick
Sets my fingers fairly itching!

SKIRT: Using large circular needle cast on 280 stitches. Purl even (right side of work) for four inches. Knit even (right side of work) for two inches.

1st decrease. Knit 19th and 20th stitches together, decreasing 14 stitches in the round (266 stitches on needle).

Purl even (right side of work) for three inches. Then knit even for two inches.

2d decrease. Knit 18th and 19th stitches together, decreasing 14 stitches in round (252 stitches on needle).

Purl even for two inches. Knit even for two inches. Purl even for one inch.

3d decrease. Knit 17th and 18th stitches together, decreasing 14 stitches in round (238 stitches on needle).

Knit even for three inches.

4th decrease. Knit 16th and 17th stitches together, decreasing 14 stitches in round (224 stitches on needle).

Knit even for two inches.

5th decrease. Knit 15th and 16th stitches together, decreasing 14 stitches in round (210 stitches on needle).

Knit even for two inches.

6th decrease. Knit 14th and 15th stitches together, decreasing 14 stitches in round (196 stitches on needle).

Knit even for two inches.

7th decrease. Knit 13th and 14th stitches together, decreasing 14 stitches.

Knit even for two inches.

8th decrease. Knit 12th and 13th stitches together, decreasing 14 stitches.

Knit even for one inch.

9th decrease. Knit 11th and 12th stitches together, decreasing 14 stitches.

Knit even for one inch.

10th decrease. Knit 10th and 11th stitches together, decreasing 14 stitches in round (140 stitches on needle).

Continue to work even until skirt is of the desired length.

For casing for elastic, work around top with double crochets, then * chain 11, single crochet in 5th stitch, and repeat from * around.

THROUGH WITH YOUR WASH ALREADY? HOW DO YOU EVER GET DONE SO QUICKLY?
I USE RINSO IT SOAKS CLOTHES CLEAN WITHOUT SCRUBBING OR BOILING ... SAVES ME HOURS OF HARD WORK
MAYBE SHE'S RIGHT... IT CAN'T HURT TO TRY RINSO. I'LL SEND JUNIOR TO THE GROCER'S FOR SOME NOW
I WISH I'D HAD SENSE ENOUGH TO TRY RINSO LONG AGO. JUST SEE HOW IT LIFTS THE DIRT OUT OF THE CLOTHES WITHOUT SCRUBBING OR BOILING
THE SUDS LOOK LIKE THEY'RE ALIVE, MOTHER
THAT AFTERNOON
NO WONDER I'VE BEEN HEARING A LOT ABOUT RINSO. IT GETS CLOTHES SO MUCH WHITER AND BRIGHTER THAN I COULD SCRUB THEM. THEY'LL LAST LONGER NOW, TOO
Rinso
THE GRANULATED SOAP

RINSO gets clothes the whitest you ever saw—without scrubbing or boiling. Thrifty Rinso gives a lot of creamy suds—*even in hardest water.* This "no-scrub" method saves the clothes from being scrubbed threadbare—spares your hands. The makers of 34 famous washers recommend Rinso.

Tested and approved by Good Housekeeping Institute. Most women buy the BIG package.

A PRODUCT OF LEVER BROTHERS CO.

AMERICA'S BIGGEST-SELLING PACKAGE SOAP

Food Facts for Home Folks

Conducted by Anne Pierce

A fruit cake, black or white, baked and stored in the oven glass, covered casserole is a new wrinkle. The three chiffon pies to the left owe their special texture to the touch of gelatine that goes into the recipe

LET me tell you a publication secret. Here it is the end of August as I write, muggy and warm, and I must stuff my tenth Thanksgiving turkey for Needlecrafters. That is how far we work ahead to get your magazine to you on time. So if you write and ask to have a question answered in the magazine you have to wait two or three months, and the materials needed may be out of season. That is why we send you a letter instead. However we do like to have you make suggestions as to points you would like to have covered; keep it up, but remember to think three months ahead, in sending recipes or asking questions.

It is hard to stuff a turkey to suit all the members even of a large family (we often at home stuffed one end with savory dressing and the other with oyster to please all tastes) so it is quite difficult to stuff one to please a million Needlecrafters scattered thither and yon. Remember too, my favorite suggestion that an extra pan of stuffing may be made, basted with drippings from the pan if you like, and then you will have enough, perhaps a leftover for the second day turkey stew with mushrooms or oysters added, which is even better than the first day, and you will not need to stuff the turkey too full which always makes it dryer.

SO here is an assortment of turkey dressings and also a stuffing or two for the goose or duck should they be used. Save these for Christmas and New Year's use too, for we shall not stuff the turkey again.

As to the turkey itself, and its roasting, the new word on this is to use lower temperatures than formerly, and a longer time. This keeps the juices in any roast meat, there is less shrinkage and it gives a more flavorful result, instead of stewing them out into the gravy. The gravy can be made from the drippings plus the liquid (cooked down) in which the neck, giblets and liver are simmered, the last two being minced and added to the thickened gravy.

IF you use a double roaster for the turkey no basting is needed, but if an open pan is used, baste it every twenty minutes with melted butter and hot water. A combination of orange juice or pineapple juice and melted butter is excellent. Try a moderate oven from start to finish, 375 degrees, and give more time, about twenty minutes to the pound for a young turkey, and twenty-five to thirty minutes for an older bird. It may be uncovered at the end of the roasting and the heat raised to 450 degrees for fifteen minutes if it is not brown enough, but start off with the lower heat.

Two eight to ten pound birds will be better eating than one very large one. Twelve pounds is the largest bird to use for the best results. The vote is for roasting with the breast up until lightly browned and turning breast down, to catch the juices for the remainder of the cooking time.

FOR a variation of the usual side dishes at the Thanksgiving feast consider some of these:

Instead of mashed potatoes, whole hominy or samp with butter and salt and paprika; wild rice soaked in consommé for an hour and baked in the oven for forty-five minutes. Sautéed mushrooms may be added to this. Or use white rice and mushrooms. A dish of large macaroni or noodles baked with a cheese white sauce. Our favorite candied sweets plain or with alternate layers of apple, seasoned with maple syrup or brown sugar and grated orange rind and juice.

Vegetables: Brussel sprouts; diced white turnips in a well-seasoned cream sauce; or yellow turnip soufflé, boiled and mashed, butter and egg added, whites and yolks beaten separately and the whites folded in last. Season well with salt and white pepper and bake until well browned in a moderate oven as you would a baked custard. Cauliflower, boiled till tender, broken into flowerets, browned in butter, seasoned with butter, salt and pepper, with one-fourth teaspoon curry powder to one medium head. Broccoli if available, with a brown crumb, butter sauce. Any combination of these, being sure you contrast your colors, never serve two white vegetables together, will be more intriguing than the peas and string beans of every day.

Salads: Tomatoes are out of season so the red of a spiced tomato jelly is ideal for this rich meal unless you have served tomato juice first. If so, a canned cherry and orange salad with a thick French dressing is good; or apricot and pear (canned halves) with small cream cheese nut balls. The salad should be light and colorful and not served with a heavy mayonnaise.

Relishes: The old stand-bys must be present, cranberry in jelly or sauce; sweet pickled peaches; or any conserve or tart preserve such as spiced currants, thick orange or grapefruit marmalade with nuts (when it becomes a conserve), spiced plum or damson preserve, all offer some touch of novelty. Celery and olives are needed for their refreshing crispness.

Desserts: Both the beginning and the end of the meal should to our mind be light. A first course is not needed at all unless you are being very formal, and then it should be a thin clear soup, oyster cocktails or tomato or fruit juice and a savory canapé (caviare, paté, seasoned cream cheese and minced pimiento olives, cheese straws, etc.). For dessert a chiffon pumpkin pie with whipped cream garniture, nuts and fruit and coffee, or a refreshing pineapple, lemon or orange sherbet with fruit cake, white or black. Save the mince pies for Christmas, though mince turnovers and cheese are in order with or without the pumpkin pie. These chiffon pies (be it pumpkin, chocolate, or cheese cake) have a delicate melting texture that makes them a new sensation. Recipes were given in last July and November Needlecraft. Here we present their photographs.

ALWAYS a centerpiece of fruit, or a pumpkin filled with fruit, is *en regle* for Thanksgiving. A flat wreath of chrysanthemums around a wooden bowl of fruit is effective. Thanksgiving, remembering our forefathers and what the day means, should have a certain simplicity. Sitting over the nuts, fruit and coffee and talking is the best part of the dinner. Americans hurry too much over their meals. It is good for digestion to loaf a little and relax after the dinner.

Various Stuffings for Turkey and Other Fowl

TO stuff the turkey with oyster dressing, and have an extra pan of of savory or chestnut dressing is one of those extra touches that gives distinction to the regulation Thanksgiving menu. For goose, which belongs more especially to Christmas perhaps, sage and onion, or prunes and apple are best, as it is very rich and fat. Basting with orange juice is a good idea, and apple sauce or fried apples, celery and olives must appear with it. Creamed onions are a preferred vegetable and browned potatoes and tart jelly also belong. Duck is similarly treated with orange juice basting, sautéed orange slices, and a celery and mashed-potato dressing.

If you are using chicken, a change from the usual Sunday roast is obtained by serving panned chicken and making pans of chestnut or corn dressing to serve on the side. Nothing is more delicious to our mind than the former. Cut up the chickens into eight pieces as for fricassee. Lay in a roasting pan and brush with butter. Brown in a hot oven (450 degrees) on upper side for about thirty minutes, basting every ten minutes. Then turn over pieces, cover with hot stock (canned chicken broth or chicken bouillon cubes and water) and cover tightly. Cook very slowly (350 degree oven) until tender, about forty-five minutes. Six-months old roasters are best for this. Make the gravy with cream and a very little thickening adding the minced giblets, salt and pepper.

This may be more economical than turkey, and served with cranberries, mashed potatoes, the chestnut or corn pan dressing, creamed onions, or stuffed baked squash, a fruit salad and the conventional dessert, it will be a festive meal.

Foundation Savory Dressing

(*Six cups for a ten-pound turkey, three for a four-pound chicken*)

- 3 cups stale bread crumbs
- ¾ to 1 cup fat
- ¾ teaspoon salt
- ½ teaspoon pepper
- 2 teaspoons poultry seasoning
- 1 tablespoon minced parsley
- 2 tablespoons minced onion
- ¼ cup minced celery leaves

Bacon fat, butter, minced salt pork, or half butter and half vegetable fat may be used and to our mind the dressing is better if the onion is pan-fried a few minutes, the bread crumbs added and heated in the hot fat, other seasoning stirred in and filled hot into the fowl. It may be merely mixed cold. This makes three cups and may be doubled for the turkey.

Variations: For a corn dressing substitute two cups of corn pulp for one cup of the bread crumbs, omit poultry seasoning, and decrease fat to one-half cup. Onion is optional.

For an oyster dressing, add two cups of drained oysters, moisten with the oyster liquor, decrease poultry seasoning to one teaspoon and add four tablespoons of lemon juice. A dash of red pepper or a teaspoon of paprika is good.

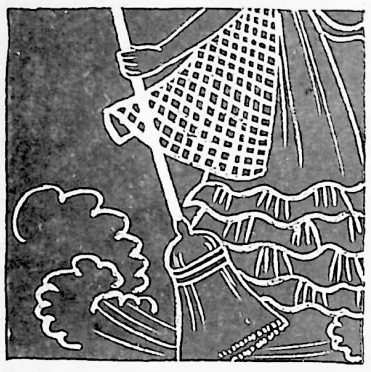
For the chestnut dressing use two cups of cooked chestnuts, to two of bread crumbs, decrease fat to two-thirds cup, and poultry seasoning to one teaspoon, omit onion and add two teaspoons grated lemon rind. The chestnuts are boiled, peeled, inner red skin removed and mashed while hot.

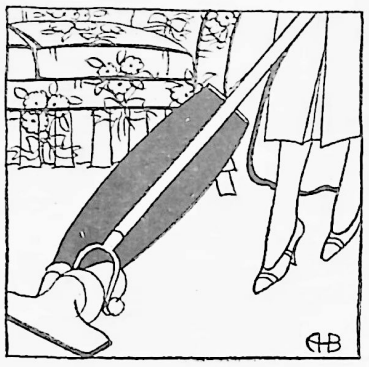
Other flavorings that may be added include worcestershire sauce, one cup of minced sautéed mushrooms, same amount of chopped nuts; the cooked minced giblets, or one-quarter pound of sausage meat. These are added to the foundation dressing, and seasonings must be watched especially in case of highly seasoned sausage.

Continued on page 17

Keep Order with Ease

BY JANE WISWELL





The broom and the vacuum cleaner mark the contrast between the old and the new method of keeping house

WITHOUT question, housekeeping is one thing that is being simplified in this complex world of today. Not long ago, cleaning had to be done with brute strength because there was no other way to do it; merely sweeping a room was no small undertaking when the windows had to be opened, a dust cap put on to protect the hair, the furniture and upholstery carefully covered, and the floor vigorously attacked with a broom, while a cloud of dust enveloped everything. Imagine the work of dusting a room after a siege of that sort! But that was before science and industry stepped in and gave us the marvelous cleaning tools that reduce physical work to the minimum.

Homemakers of today keep constantly posted on new ways of doing age-old tasks with modern labor-savers, so that good housekeeping is rapidly becoming more a matter of headwork and less a matter of handwork.

THE efficiency and thoroughness of these modern cleaning tools make the semi-yearly strenuous and nerve-racking cleaning upheavals entirely unnecessary. Keeping the house immaculately clean and in perfect order is a dustless and scrubless task. Rugs and carpets are kept in perfect condition if they are thoroughly cleaned with a good vacuum cleaner once or twice a week; to get the best results, run the cleaner slowly back and forth at least half a dozen times over every part of the rug. Moths will be discouraged if the back of the rug is frequently vacuumed, particularly in the spring and summer months. A clean rug will wear much longer than a rug which has grit and dust imbedded in the pile; a rug cannot be damaged by vacuuming it whenever necessary.

Be sure to make full use of your vacuum cleaner attachments and of your small hand vacuum for thoroughly cleaning the stair carpets, upholstered furniture, mattresses, clothing, books, lamp shades, baseboards, picture moldings, radiators, the interior of the car, and any of the hard-to-get-at places. The day of sending glazed-chintz slip-covers and draperies to the cleaner may be long delayed if the small brush of your hand vacuum-cleaner is regularly used on them, particularly along the seams and under the pleats where dust accumulates. The hand vacuum-cleaner also comes in handy for brushing clothing before it is put away for the season.

IN the daily care of each room, the carpet-sweeper is a great time saver; as it takes but a few minutes to run it over the rugs and the bare floor, it is invaluable for the quick clean-up. A good dustless mop is also an essential tool in keeping the house in order; to be thoroughly efficient the mop must be dusted and lint and strings removed from it each time it is used, and when soiled it must be washed with good soap suds and thoroughly dried before storing away. All brushes, mops, dusters and cleaning cloths should be frequently washed and the dust bag of the vacuum emptied after using — it is useless to clean house with soiled mops, dusters and cloths.

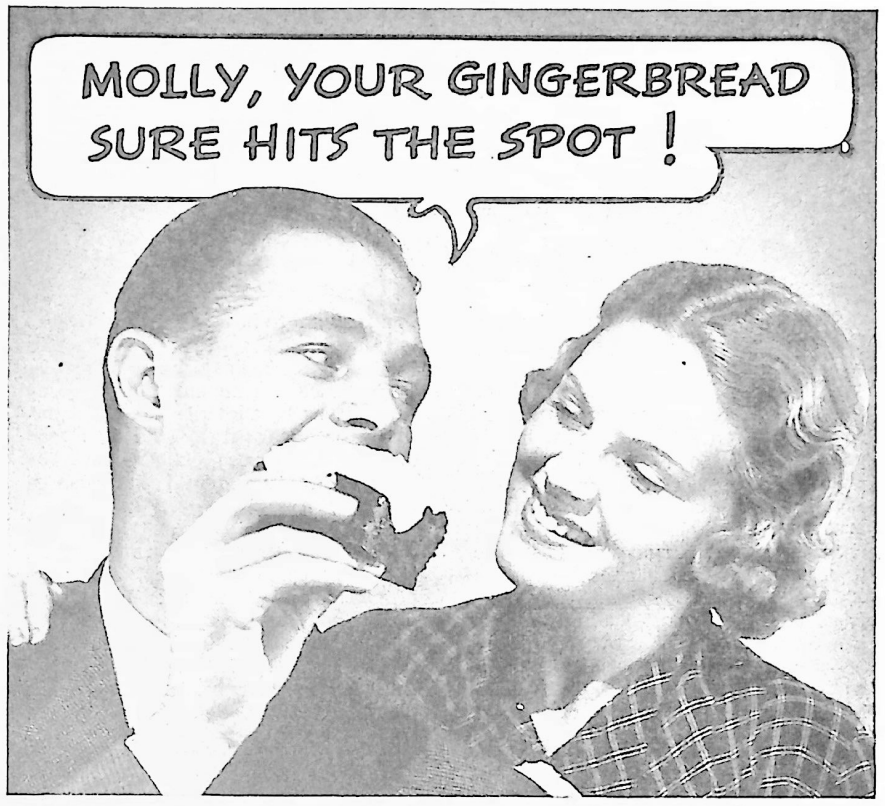
Many good housekeepers also dispense entirely with the weekly cleaning day by fitting into each day's schedule, possibly with the exception of laundry day, the systematic cleaning of one or two rooms. The rugs are thoroughly vacuumed, the furniture and draperies dusted, the floors waxed, and the furniture polished. In this way, an entire day a week need not be devoted to cleaning.

ANOTHER enormous stride in order and cleanliness in the home is due to the modern surface finishes — the quick-drying varnishes and paints, and waxed or lacquered linoleums and floors. Surfaces of this sort are far easier to keep clean than raw wood surfaces; they do not demand back-breaking scrubbing, because the smooth hard finishes provide no foothold for dust or dirt; simply wiping the surface with warm water and mild soap is sufficient if water is required at all. Some of the loveliest floors are those of hardwood which have been waxed when new and on which nothing but wax has ever been used.

Water will in time cause the finest floors to become splintered and rough

Concluded on page 33

Regular use of your hand vacuum-cleaner on upholstery will keep furniture coverings fresh and clean



Men always go for old-fashioned

Molasses Gingerbread

Only real plantation molasses gives the taste they love

THERE'S SOMETHING about the downright goodness of real old-time gingerbread the appetite of man just can't resist!

And the one ingredient that does more than anything else to give gingerbread that luscious taste and fine texture is real Southern molasses. You may try a little more ginger or spice. You can experiment with brown sugar. But it's never the same as pouring that full-bodied plantation molasses right into your batter.

NEXT TIME you make gingerbread, try Brer Rabbit Molasses. It's made from carefully selected grades of freshly crushed Louisiana sugar cane. That's what gives it that rich, full-bodied plantation flavor.

Use it in the good old recipe at the left. It's one that's been handed down from one generation to the other for over 100 years! Let your family eat all of it they want—for gingerbread is a wholesome and healthful food.

And then sometime try adding that rich molasses flavor to *Baked Beans!* Three tablespoonfuls of Brer Rabbit to a can before heating. It's delicious!

Great-Grandmother's GINGERBREAD RECIPE (Over 100 years old)

½ cup sugar, ½ cup of butter and lard mixed, 1½ teaspoons soda, 1 teaspoon cinnamon, 1 teaspoon ginger, 1 egg, 1 cup Brer Rabbit Molasses, 2½ cups sifted flour, ½ teaspoon cloves, ½ teaspoon salt, 1 cup hot water

Cream shortening and sugar. Add beaten egg, molasses, then dry ingredients which have been sifted together. Add hot water last and beat until smooth. Bake in greased shallow pan 35 minutes in moderate oven (325° to 350° F.). Makes 15 portions. Good old-fashioned gingerbread.

BRER RABBIT

Real Plantation Molasses

FREE RECIPE BOOK

Penick & Ford, Ltd., Inc.
Dept. NC-20, New Orleans, La.
Please send me free Brer Rabbit booklet with 94 recipes for gingerbread, cookies, muffins, etc.

Name_____

Street_____

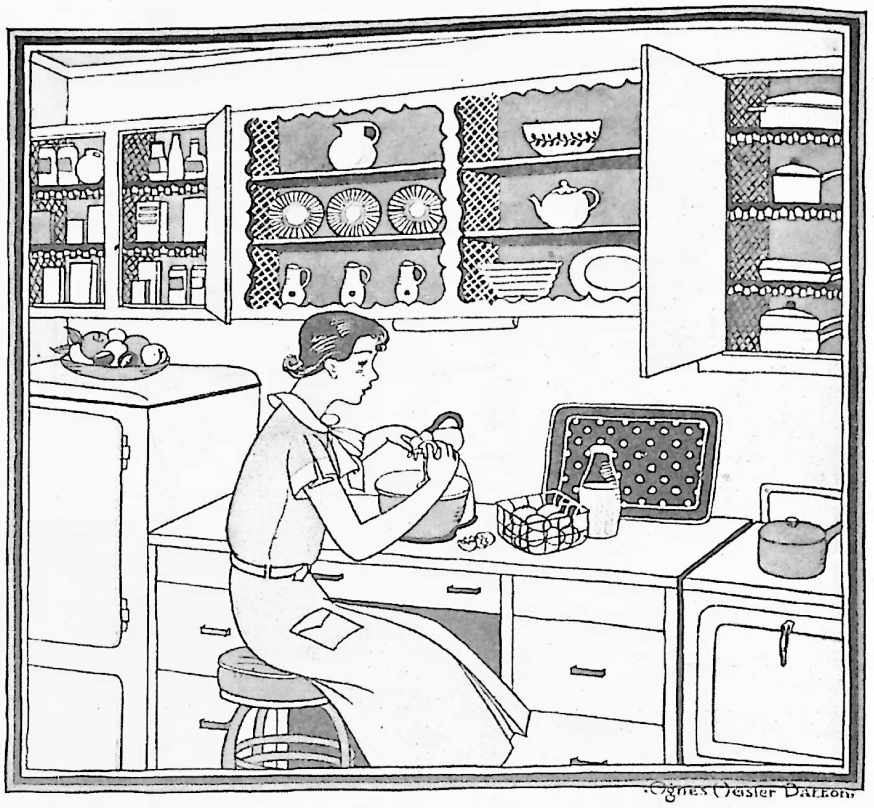
City State

THE CINDERELLA OF THE HOUSE IS TRANSFORMED

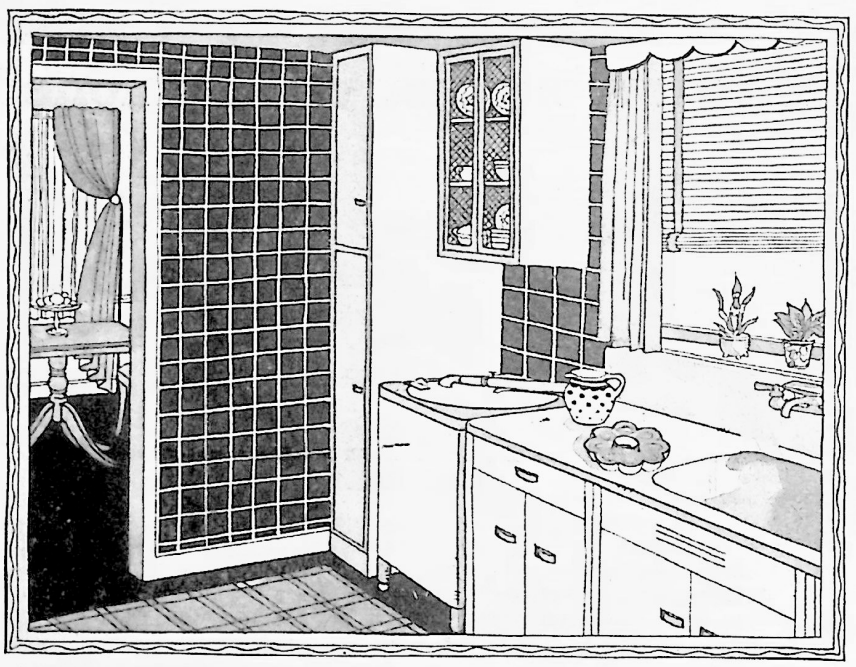
BY AGNES HEISLER BARTON

ONCE upon a time the kitchen was neglected by architect, decorator and housewife, but happily, all that is past. Now the kitchen is no longer apologetically shut off from the other rooms, but is proudly exhibited to admiring guests. The well-equipped kitchen is a striking example of this modern machine age and is as frequently the setting for informal late suppers or midnight snacks as is the dining-room. Whatever the reason, the kitchen today presents a dramatic change from the dark, gloomy, inconvenient kitchen of yesterday. Now the kitchen is a gleaming laboratory, a shining workshop, where food is deliciously and intelligently prepared — a job too fascinating and too vital to be lightly turned over to untrained assistants. Perhaps the kitchen basks in this popularity because of its efficient equipment and its gay coloring, or because the modern homemaker is intrigued by the new food science, or because of her increasing recognition of the importance of balanced diets.

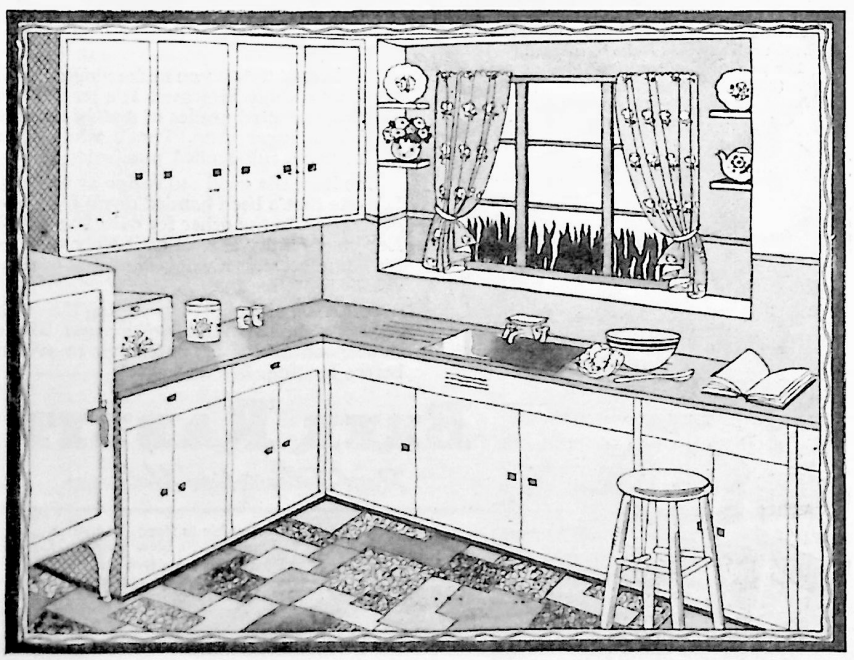
WOMEN everywhere are finding that, by careful planning, clever rearrangement, and the judicious purchase of new equipment, any kitchen may be brought up to date. The routine of meal preparation, the clearing away afterward, and working schedules in general may be greatly simplified if this room is well arranged. The time saved by this simplification is sufficient reason, indeed, for striving to make the kitchen more convenient when one considers the hours that the average woman must spend in it.



This working center, with the refrigerator, cupboards and stove, forms a compact food-preparation and -storage unit



Electricity has made possible such helpers as the food mixer, the toaster, dishwasher and automatic refrigeration



A place for everything and everything in place may be achieved easily if the kitchen has plenty of cabinet space

A generation ago the ideal kitchen was huge. The demand was for space — the more the better. Now the general tendency is to concentrate equipment and storage space in an area that is no larger than is absolutely required. Small space does not mean that convenience is sacrificed. On the contrary, with the equipment as it is manufactured today, a kitchen may be quite small and still be perfectly equipped and arranged; extremely flexible cabinets and space-saving units provide an abundance of space for supplies and utensils.

Even the large kitchen may be made convenient if the equipment is grouped together to save steps. Extra space in many oldfashioned kitchens may be partitioned to provide a pantry, lavatory, closets, playroom, or planning desk. After all, there is no definite size for the ideal kitchen, because cabinets, sinks, ranges, refrigerators and breakfast sets come in a varied assortment of shapes and sizes that will adapt themselves to almost any room size. A kitchen of any proportion and size may be conveniently arranged if thought is given to its planning. The whole principle of good kitchen arrangement lies in the placing of the various units so that they will be convenient in relation to each other and in accordance with rotation of work; all of the materials and utensils should be stored at the place where they are to be used.

THE aim of good kitchen planning is the elimination of unnecessary steps and fatigue. For instance, every kitchen needs a working center where food and utensils used in the preparation of a meal can be assembled with the greatest of ease. Usually in the modern kitchen this working unit consists of a large comfortable counter or table with drawers below for silver, cutlery and linens, and shelves above for dry groceries, spices, condiments, sugar and flour; this center should be located only a step or two from the sink, range and refrigerator. The refrigerator should not occupy the space in the entry where it is frequently placed, but should be in the kitchen where its contents are easily accessible when cooking, serving, or clearing away after meals. The sink, to function efficiently, should have a counter on each side for vegetable preparation and for stacking and draining dishes. Storage space beneath the sink for soap, cleansers, brushes and dish mops is a great convenience, and space is provided for these articles in the attractive cabinet model sinks. Wall cabinets should be within easy reach of the sink for storing china and glassware that are in daily use.

A small serving-table or counter beside the range is highly desirable for placing foods hot from the oven, or for preparing foods for serving as they are taken from the stove. Another great help in meal preparation and serving is the wheel table that will save many steps both in the kitchen and in the dining-room.

Be sure to provide plenty of working surfaces for the performance of various tasks; nothing is more inconvenient than trying to find space on a crowded table or counter for arranging salads or desserts, or for stacking dishes as they are removed from the dining table. Equipment that is exactly the right height for you, particularly work table, stool and sink, will eliminate much fatigue. Toe-room along cabinets and elimination of dirt-catching surfaces are also factors in the comfort and efficiency of the kitchen.

GOOD lighting is just as essential in the kitchen as it is in the living-room. Do not attempt to do the many careful, painstaking tasks incident to the preparation and cooking of food without proper light — a single hanging light in the center of the room is entirely inadequate. Have a light above the range, the sink and the work table in addition to a good center light for general illumination.

Provide also enough electrical outlets for your mixer, percolator, ironing board, clock and ventilating fan. An electric ventilating fan is a marvelous convenience in any kitchen.

THE kitchen is one room in the house where gay and cheerful colors are really needed. When you plan your

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Stitchery Notes

HERE are the directions for a knitted ball which I am glad to pass on; it makes a sure-to-be-appreciated gift for a child. Materials required are two colors of four-fold Germantown yarn, one-half ounce each, two celluloid knitting-needles, No. 3, and a rubber bouncing-ball. Cast on twenty-seven stitches; * knit across plain, leaving two stitches on the needle, turn; knit across plain, leaving two stitches on needle; continue in this way for fourteen rows — seven ribs — leaving one more each time on needle, until there are seven, then knit to the end of needle to complete one point or section. Then tie on the other color and repeat from *. Make four strips of each color, alternately, and bind off loosely; put the rubber ball inside, sew up and fasten securely. This is a very attractive ball when pretty colors are chosen for the work, and I trust the one wished for. — *Mrs. C. M. R., Iowa.*

RECENTLY, in trying to learn to knit a pattern of thread lace given in our magazine, I had considerable trouble with the needles slipping out. The fancy stitches were very difficult to pick up and I was just about discouraged when an old and experienced knitter suggested cutting an ordinary needle in two, and putting a small ball of sealing-wax on the cut ends. This I did and the shorter needles with the guards of wax proved a delightful solution of the problem. — *Edith M. Roberts, Idaho.*

HAVING made a discovery which I feel sure will be of assistance to other readers, I am glad to pass it on: Should your thread give out in the middle of a large piece of crocheting, if you will tie it and leave about four inches on both ends beyond the knot, then thread each end into a needle and work it in the solid crochet, the joining will not show at all. — *Mrs. Nettie N. Krohne, Minnesota.*

WHEN stitching very fine material, such as crepe de Chine, scrim, muslin or other similar fabrics on a sewing-machine, a seam is frequently spoiled by being drawn or puckered. In order to prevent this try placing a piece of paper under the seam. When the work is finished the paper may be easily torn away from the stitching, which will be smooth and even. — *Marcia Carr, Rhode Island.*

HERE is a hooked-rug suggestion which I have found very helpful: Before putting the burlap foundation into the frame I finish the edge with a binding. It is much easier than to leave it until after the rug is hooked.—*Mary Armstrong, Massachusetts.*

HERE is a suggestion that may be helpful to others: Thread several needles on a spool of sewing thread and knot the end of the thread. Will be found very convenient when the eyes are tired. — *Mrs. J. W. B., Louisiana.*

LET me pass on a way I have discovered to make bias-bands very quickly and easily: First, cut the strips on true bias, the width desired. Place two or more hatpins in the ironing-board at even distance apart, and so there will be the same space of pins, only heads and points covered with cloth, the pin showing in the center. Now insert the band under first pin and draw to second, and so on — thus turning edge on both sides of the band — and press with a hot iron. You can make several yards in a very few moments, and the bands are all ready for use — to apply as facing or trimming, as required. I have used this method for some years and find it a genuine time-saver. — *Laura Bates, New York.*

The Cinderella of the House Is Transformed

Concluded from page 14

kitchen color scheme, consider using something entirely different from what you have had before. A change of color scheme will have an actual psychological effect in lessening fatigue and in making your work more enjoyable, just as the proper arrangement of the equipment saves steps and minimizes weariness. Colors that suggest sunshine, such as yellow, peach and creamy white, are excellent for the kitchen that has a tendency to be dark. Light tints of blue, gray or green are good colors to use in the bright, sunny kitchen.

Paint plays a large part in making a kitchen attractive, and much may be accomplished with this medium at small cost or effort; good paint that stands careful washing provides a sanitary and easily renewed finish. When painting your kitchen, do not overlook the possibilities of the ceiling for adding originality to your scheme; a light tint, instead of the usual white or cream, will be pleasant and different.

In many kitchens the built-in cabinets and the equipment cover most of the wall space, so the ceiling and the floor must provide the decorative interest. One attractive kitchen in which all of the equipment and cupboards were white had a ceiling of turquoise blue that matched the color used for the interior of the drawers and the shelves; the floor was brown linoleum, and the curtains were turquoise blue and white plaid voile.

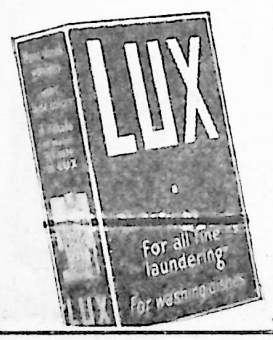
OTHER modern wall finishes for the kitchen deserve consideration, such as tile, wall board and structural glass. Materials of this type are frequently used as a wainscoting, with paint, washable paper or oilcloth for upper walls and ceiling. A special type of linoleum has also been developed that may be cemented to kitchen or bathroom walls. A model kitchen recently displayed had linoleum walls in a knotty pine design that made a delightful setting for the fresh modern equipment.

Although the floor also contributes its quota to the attractiveness and brightness of the kitchen, we insist that it be comfortable to walk upon, smooth but not slippery, and that the surface be easily cleaned. All of these requirements are admirably met by linoleum. Paint is also a practical finish if several coats of good floor paint are applied, with a final finish of varnish; such a floor is easy to keep in good condition if the varnish is regularly renewed or waxed.

Enamel is usually preferred for woodwork in the kitchen because dirt and grease are easily removed from its smooth, hard finish. For adding touches of brightness to the color scheme, the inside of kitchen drawers as well as the shelves of cabinets and closets may be enameled in some gay color that harmonizes with the color scheme, such as lemon yellow with white, jade green with cream, turquoise blue with brown, or peach with green.

YOU'RE ALWAYS DARNING SOCKS — HOW OLD-FASHIONED!
WHAT DO YOU MEAN, OLD-FASHIONED? I CAN'T LET DICK WEAR HOLES
OF COURSE NOT, BUT HIS SOCKS WOULDN'T GO INTO HOLES SO SOON IF YOU'D LUX THEM
YOU MEAN THE WAY I DO MY STOCKINGS?
YES, YOU SEE SOCKS ARE LIKE STOCKINGS, AND RUBBING WITH CAKE SOAP WEAKENS THE ELASTICITY OF THE THREADS — THEN HOLES COME QUICKLY
WHAT'S UP? LUXING MY SOCKS, TOO?
YOU BET! LUXING'LL MAKE THEM LAST LONGER SO IT'LL SAVE ME DARNING AND YOU MONEY!
NEXT MONTH
WANT ME TO DARN DICK'S SOCKS, DEAR?
OH, THAT'S OLD-FASHIONED, MOTHER. I LUX THEM NOW SO THEY PRACTICALLY NEVER NEED DARNING

How to cut down Holes in Socks—



- *LUX AFTER EACH WEARING.* Perspiration left in socks tends to rot the threads.
- *USE LUKEWARM LUX SUDS.* Hot water may streak and fade colors, shrink wool socks.
- *AVOID ORDINARY SOAPS* with harmful alkali and cake-soap rubbing. These things spoil the elasticity, so the lifeless threads are apt to give way—then holes start. Lux has no harmful alkali — saves the elasticity of *socks as well as stockings.* Of course, anything safe in water is safe in Lux!

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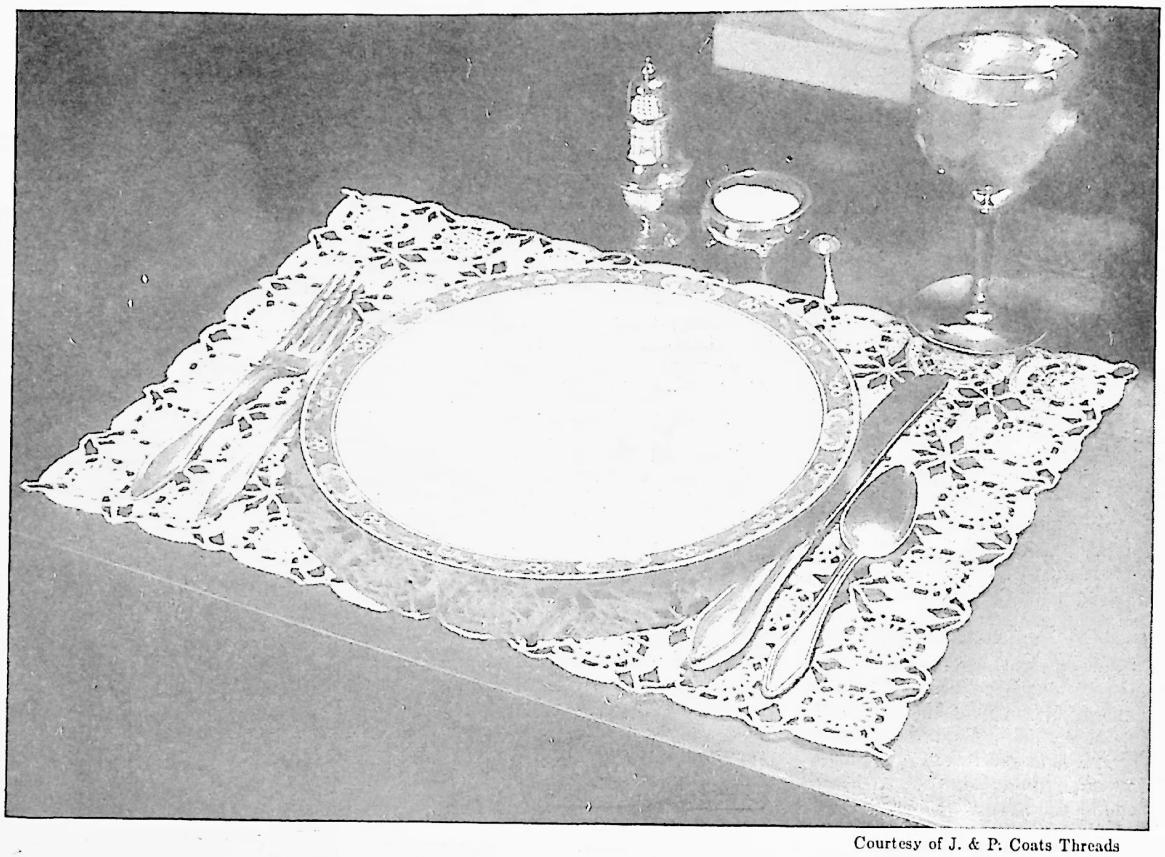
White Rit Color Remover . . . takes out color without harming the fabric—really whitens white goods.

A Medallion with a Future

Easy-to-Crochet and Adaptable to an Interesting Variety of Uses



Courtesy of J. & P. Coats Threads

THERE are dozens of uses to which a simple crocheted medallion is adaptable — either for all-crochet pieces or in combination with linen or other material; there are the popular mat luncheon-sets, vanity- and chair-sets, scarfs and — if you are quite ambitious — bedspreads.

Forty-eight medallions go to make the attractive place-mat illustrated. Each medallion measures about two inches across — treble sections. Ecru sheen-finished crochet-and-knitting cotton was used for the model, and two balls were required. No. 5 steel crochet-hook will carry the cotton easily.

First Medallion: Chain 6, join with a slip stitch to form a ring.

1. Chain 3, 15 trebles in ring, join with slip stitch to the 3d stitch of the 3 chain first made.

2. Chain 4, treble in each treble of previous round, with 1 chain between trebles, join with slip stitch to 3d stitch of the 4 chain first made (16 spaces).

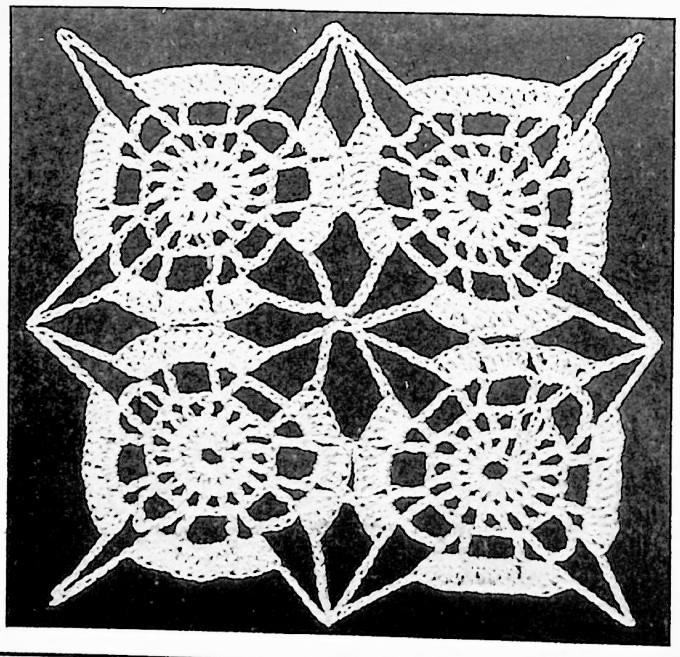
3. Chain 5, treble in next space, * chain 4, miss 1 space, 2 trebles, with 2 chain between in next space; repeat from * around, ending with chain 4 and slip stitch in 3d stitch of the 5 chain first made.

4. Chain 3, 4 trebles in next space, 5 trebles in each of next 2 spaces, * chain 13, miss 1 space, 5 trebles in each of next 3 spaces; repeat from * twice, then chain 13 and join with slip stitch to the 3d stitch of the 3 chain first made. Fasten thread and break off.

Second Medallion: Work as for the first medallion for three rounds.

4. Chain 3, 4 trebles in next space, join with a double crochet between the 1st and 2d groups of 5 trebles of the first medallion, being very sure to keep the right side of work toward you, make 5 trebles in next space of second medallion, and join again in the same way with a double crochet between 2d and 3d groups of 5 trebles of first medallion, 5 trebles in next space of second medallion, chain 6, join with slip stitch to the 7th stitch of the next 13 chain of first medallion, chain 6, miss 1 space of second medallion and make 5 trebles in each of the next 3 spaces; continue around as for first medallion, with no more joinings until the last chain loop, then chain 6, join with a slip stitch to the 7th stitch of corresponding 13 chain of first medallion, chain 6, join with slip stitch to the 3d stitch of 3 chain first made on the second medallion. Fasten thread and break off.

Make four more medallions, joining each to previous one as second was joined to first, thus making a strip of six medallions.



Make the first medallion of second strip the same as the second medallion of the first strip, joining in the 4th round to the first medallion of first strip.

Make the second medallion of the second strip the same as previous medallion, joining to the two adjacent medallions by repeating the process. Four more medallions complete the second strip, and six more strips complete mat.

Using thread and hook suggested the finished mat will measure about twelve by sixteen inches. The one mat is excellent for a tray or small table — a nice gift notion of the inexpensive, quickly-made type. Four or six, with a large center mat — perhaps sixteen by twenty inches — would make a lovely luncheon set.

Continued from page 12

Fruit Stuffings: Apples, prunes and raisins are all used, sometimes combined with cooked rice or with chestnuts in any proportion desired such as equal amounts of apples and stoned prunes; or half as much raisins as chopped apple, equal amounts prunes and cooked rice; or equal amounts of prunes and chestnuts. A little less fruit dressing is prepared, as it swells. Following recipe shows procedure:

1 large tart apple
2 tablespoons cracker crumbs
¼ pound prunes
3 tablespoons seedless raisins
¼ teaspoon sugar
1 small egg beaten
⅛ teaspoon salt

Peel the apple, core and slice thin. Stone prunes, mix with raisins, and cover with boiling water allowing to stand for five minutes. Drain. Mix all ingredients, adding the apples last. This makes two and one-fourth cups and fills the goose two-thirds full which is enough. Wild geese or ducks are not stuffed but apple, onion and seasonings are placed inside to improve the flavor, not to be eaten.

Down south they stuff a turkey or chicken this way — it would be an adventure in stuffings: Bake a pan of corn bread the day before it is to be used (enough crumbled to make about eight cups). Fry one large onion, minced, in two tablespoons of butter, add to the crumbs and stir in two cups of chopped nut meats, one minced celery heart, and salt and pepper to taste. Last, stir in two slightly beaten eggs. Any leftover dressing may be baked in a pan. Mixed nut meats are good — walnuts, pecans and Brazil nuts for instance.

Assembling the Holiday Foods

SO much depends on the size of the family, their ages, what their program is for the day, be it church or football or both, guests and so on that it is difficult to settle down to a set plan for the day for this big Needlecraft family. In some cases a late de luxe breakfast and an early dinner, serving only two meals is best. If young folks are coming in with friends after the football game, the six o'clock dinner may well be served buffet style instead of setting a formal table. So several suggestions are made, since no one needs help in doing the usual thing.

The other day I was told that a chicken pie was often served for a late breakfast on festive occasions and doubtless you will be as much shocked as I was at first blush. But after all, why not? Just the biscuit and stewed chicken in one dish, with orange juice and coffee — would be delicious. Fricassee your chicken the day before, and in the morning remove superfluous fat, heat the chicken up in the gravy and thicken it; put a thick, rich biscuit dough on top and bake it for fifteen minutes in the oven. Serve it late, giving everyone a holiday sense of leisure, and it will be much less trouble than assembling a regular breakfast.

THIS same lady also said that her mother baked great pans of apples. They were washed and neither peeled nor cored, even the stems were left on. Placed in a pan with half water and molasses or brown sugar, sprinkled with butter and cinnamon and baked. You picked them up by the stem, and ate them with knife and fork. That is an idea too. But if you think these menus are strange just turn to the orthodox suggestions following and be as conservative as you like, but some of the radicals may like to step out and try something new.

Conservative and Radical Thanksgiving Menus

A Regular Family Thanksgiving

Breakfast

Orange juice
Uncooked cereal Cream
Bacon Heated rolls
Marmalade Coffee

Mid-Day Dinner

Oyster cocktails
Saltine crackers
Roast turkey with savory dressing
Mashed potato Giblet gravy
Broccoli or browned cauliflower
Cranberry sauce Celery and olives
Tomato jelly salad
Chiffon pumpkin pie
Coffee Nuts and mints

When Chicken Substitutes for Turkey

Clear tomato soup Cheese straws
Panned chicken with brown gravy
White or wild rice with mushrooms
Creamed onions
Sweet pickled peaches Celery
Cherry and orange salad
Chiffon pumpkin pie
Nuts and fruit Coffee

Goose or Duck May Be Your Choice

Tomato juice Salami canapés
Roast duck or goose Fruit stuffing
Candied sweets with orange rind
Apple sauce Celery and olives
Creamed turnips
Apricot and pear salad Nut cheese balls
Wine jelly White fruit cake
Coffee

A Late Breakfast and an Early Dinner

Breakfast Extraordinary

Grapefruit and honey
Chicken pie with biscuit crust
Coffee

Buffet Dinner at Six

Tomato juice Canapés
Turkey, hot or cold
Hot panned chestnut dressing
Brussels sprouts Celery
Cranberry jelly
Baked macaroni and cheese
Mince turnovers
Nuts Fruit bowl Coffee

Late Light Suppers to Follow the Mid-Day Feast

Oyster soup or clam chowder
Pilot crackers Stuffed celery
Baked apples
Spice cakes Nuts and raisins
Mocha chocolate

Mongole soup
(Pea and tomato with milk)
Turkey sandwiches Pickles
Mince turnovers Cheese
Tea Apples and nuts

Mushroom soup
Fruit or vegetable salad Toasted muffins
Hot chocolate
Nuts and raisins Mints

Onion soup
Scrambled eggs Toast
Cranberry jelly or spiced currants
Fruit Cheese
Tea Nuts

Concluded on page 19

"Food for 4 on $8 a week — *that's my problem*"

A snapshot of 4-year-old Grace helping mother to bake a cake. Mrs. Schmidt says: "I know with Royal I can be sure of good results every time."

"I can't understand why some women take chances with doubtful baking powder—when 1¢ worth of Royal makes a perfect cake."

"I can't afford baking failures. That's why I insist on Royal Baking Powder—every time"

(An informal interview with Mrs. F. C. Schmidt, of Weehawken, N. J.)

WITH employment very uncertain . . . and a rapidly dwindling savings account—Mr. and Mrs. Schmidt have to make every penny count.

"I can't afford to waste food," says thrifty Mrs. Schmidt. "Butter, eggs, milk are expensive—and when I bake at home, I must be sure of good results.

"I've found that it's false economy to use a cheap, doubtful baking powder—that's why I insist on Royal. I know it always works.

"Before I was married, I was a professional dietitian in charge of a large industrial cafeteria. Experience taught me, whether baking for 4 or 400, that you can always depend on Royal!"

How right you are, Mrs. Schmidt. After all, the best baking powder—Royal—costs only about 1¢ per baking. And it assures perfect success—*every time!*

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This fine Cream of Tartar baking powder makes biscuits that are light and tender—cakes that are fine-textured and fresh to the last crumb!

Next time you buy baking powder, remember how little it costs to use *reliable* Royal—only 1¢ per baking—and buy the best.

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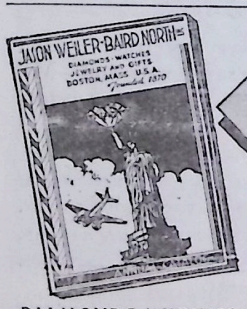

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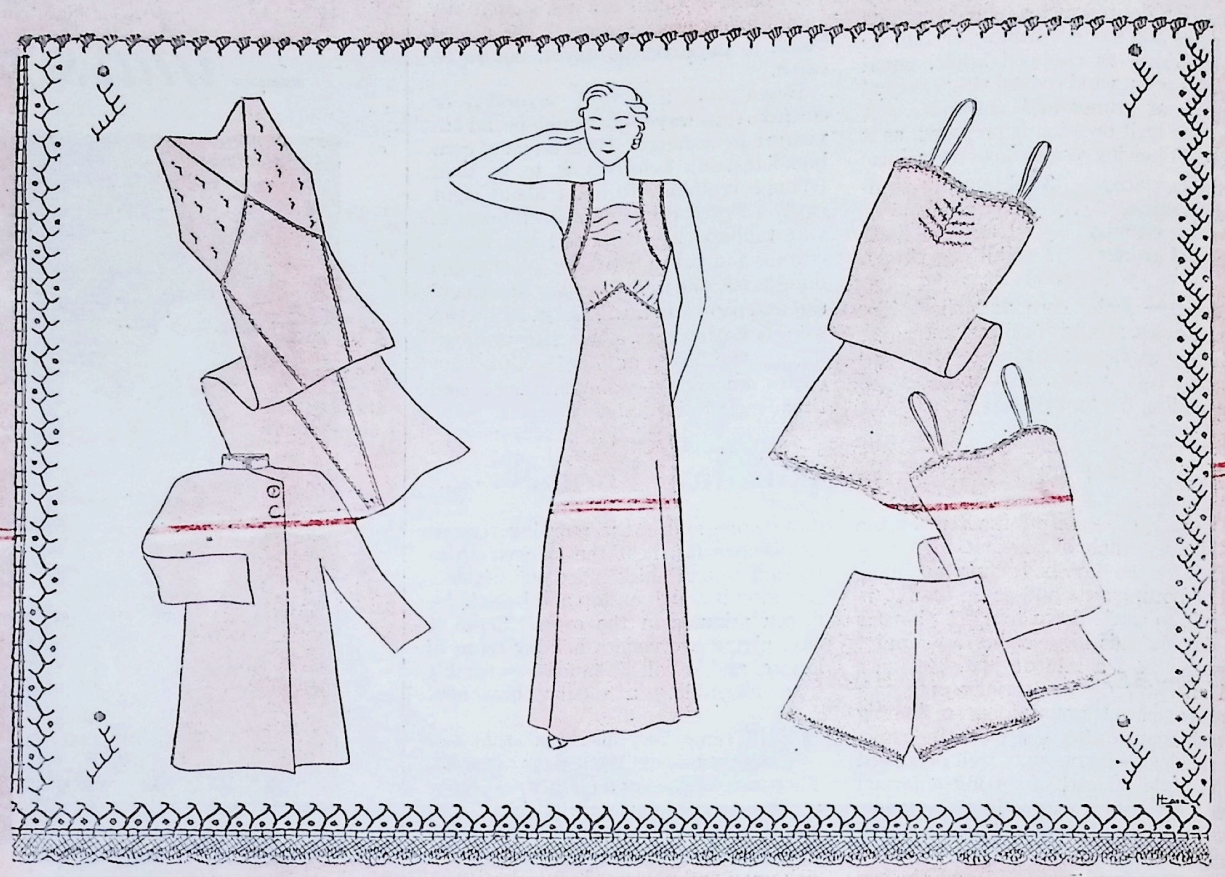
Exquisite Trims for Gift Lingerie



THERE is no lovelier trim for fine lingerie, whether designed for trousseau or gift purposes or one's own personal use, than the variations of the simple embroidery stitches with which one becomes acquainted in childhood — brier or feather stitch, blanket stitch and satin stitch. All the lovely lingerie that one sees in the French shops, distinguished by the perfection of its stitchery detail, can be emulated by anyone who likes to do plain sewing.

There is no nicer gift from one girl to another than dainty undergarments and no simpler way of stretching the budget than to buy the material and make them. They are certain to be more individual than those with which stores are flooded at Christmas time and as the watchful shopper can always pick up odds and ends of choice materials at bargain prices, the chances are that they will be much nicer than anything to be had at anywhere near the same cost.

The lovely satins and silk crepes are, of course, the most luxurious textures that can be used for underthings, but cottons are being freely used for gowns and the advantages of fine cotton plisse for this purpose should not be overlooked.

Of course the entire garment can be made by hand, if one chooses, but many of the so-called handmade garments that one buys have machine-stitched seams and when time is pressing it is a comfort to know that seams can be quickly run off on the sewing machine.

Body seams are, as a usual thing, double-stitched in the French-seam manner, with the edges enclosed, but when garments are shaped on the bias and set together with bodice tops, as are so many of the newer gowns and slips, the seams are flat-stitched once and one edge then felled down over the other. These seams usually finish about one-fourth inch, sometimes a little wider, according to the weight of the material that is being used, and provide opportunity for some very ornamental seam stitchery.

The Simple Embroidery Stitches That Everyone Knows How to Do Arranged for Edge Finishes and Decorative Motifs

BY

MARGARET THOMPSON

THE gown sketched at the upper left was made of the fine white cotton plisse, to which reference has been made, and all the overlapping seams, down to the lower front edge of the garment, where they meet in the form of a V, are ornamented with the triple zigzag feather-stitch done with a rather fine soft-twist thread, such as one uses in crocheting. Scattered over the surface of the bodice top are little motifs made of two repeats of the zigzags, all done with thread in a medium shade of holly green and topped with a red satin-stitch berry. All this stitchery is done free-hand and is most delightfully Christmassy in coloring.

Finishing the neck and armholes is a lace-stitch border, also done in the green thread. This stitch proceeds from left to right and is done by blanket-stitching into the turned edge at one-eighth inch intervals, working three tiny buttonhole-stitches into each blanket-stitch loop before proceeding with the next one.

In the center of the group is another gown with needle-decorated seams, this one made of tea-rose silk crepe brier-stitched with the same color in the manner of the right-hand border. The tiny satin-stitch dots are light blue. Bordering the neck, between the shoulders, is the lace-stitch edging in the color of the brier-stitching, with a double thread of blue run under the stems for color accent.

AT the right are three pieces edged with lace in combination with the fancy brier-stitching, this time done in white cotton, a finish that is at once durable and dainty.

First a slip with an edging top and bottom of one-inch footing applied flat. It is basted about a quarter inch under on the back and held with the brier-stitch zigzags, each peak along the lower edge tipped with a tiny satin-stitch dot. Lines of brier stitch form the ornamentation on the front—first an upright row about four and one-half inches in length and then four shorter rows of graduated lengths, the longest about two inches, branching diagonally from it on either side.

The second lace-trimmed slip is even simpler than the other, the only ornamentation being along top and bottom edges. First the edges are turned flat, one-fourth inch along the curved top and one-half inch across the bottom. Then the lace, one-half inch Val, is basted with the straight edge just below the face of the turn and held with a row of shallow buttonhole stitches, about six to the inch, the stems of the stitches taken just into the straight edge of the lace. Then follows a row of wide brier stitch, three-eighths inch across from side to side, one edge touching the buttonholed blanket-stitches, and to complete the trim a satin-stitch dot is worked in each little enclosure formed by the connecting rows of stitches. There are matching step-ins. The detail of this trim is shown in the lower border of the sketch.

TO the left, below the plisse night-gown, is a jacket which might form a part of a pajama outfit or be made of flannel to wear with the plisse gown. A detail of the stitchery trim forms the left-hand side of the border. No. 8 pearl cotton is a nice thread to use on flannel, but, of course, one can use silk. A twisted thread affords the best contrast.

In this instance a shallow row of buttonholed blanket-stitch is worked a

Concluded on page 33

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Concluded from page 17

Featuring White Fruit Cake and Frostings

A WHITE fruit cake is an excellent thing to have on hand for the holiday festivities whether you serve it with sherbets for dessert or for tea. It may be baked in an oblong loaf and used with or without a white frosting. The cake in the illustration shows a new method of baking in a quart or one and one-half quarts covered glass oven-dish, well greased. Cool without uncovering and seal the edge with paraffin if you wish to keep it to ripen, or to use it for a gift. A very moist, evenly baked product is obtained in this way.

Another new point is that diced citron, candied orange and lemon peel, and mixed fruits now come neatly put up in individual three-ounce (about half a cup) packages with a revealing cellophane window, so you can see just what they are. Four to a box gives you twelve ounces or two cups of these sticky fruits all prepared to which you add your seedless raisins, and the long chopping and preparation usually necessary is eliminated. They would of course be fine for mincemeat, black fruit cake and for fruited cookies in any combination desired.

White Fruit Cake

1⅓ cups shortening
1¼ cups sugar
7 eggs beaten separately
3 teaspoons baking powder
2 cups milk
5 cups flour
½ cup chopped citron
½ cup candied orange peel
½ cup mixed fruits or seedless raisins
1 teaspoon salt

Cream shortening and sugar, stir in the beaten egg yolks, and add the flour, sifted with salt and baking powder, alternately with the milk. Reserve a little of the flour, sift it over the fruits and stir them in one at a time, mixing well. Last fold in the stiffly beaten egg whites and bake in a moderate oven (350 degrees) for about one and one-half hours or in a 275 degree oven for two and one-half hours. Serve cut in very thin slices. This cake is preferable to layer cakes after a heavy meal, with custards or ices, or at tea time, and is very decorative too.

FROSTING cakes seems so simple a procedure and so very simple as to ingredients but the most devious and disconcerting results may be obtained. Even the weather makes a difference. It is the method that counts and the following points may put assurance and certainty into your frosting operations.

Warning! Mind Your Technique

ALLOW the syrup mixture to boil without stirring to prevent the formation of sugar crystals. If crystals should form, place the lid on the pan for a few minutes to let the steam wash them down the sides of the pan.

A thermometer is success insurance but with care the cold water test may be relied upon.

The hot syrup should be slowly poured into the beaten egg whites and the mixture should be beaten constantly in order to produce a creamy, smooth texture in the icing. Do not scrape the pan if you want to be doubly sure that no sugar crystals will form.

The more air is beaten into the icing the fluffier it will be. Not until the icing holds its shape and loses its glassiness is the time to spread it.

If the icing becomes too hard to handle easily add three or four drops of hot water cautiously.

Then try your technique out on these recipes —

Chocolate Fudge Frosting

2 squares bitter chocolate
1½ cups sugar
½ cup water
1 tablespoon butter
1 tablespoon light corn syrup
1 teaspoon vanilla
½ cup chopped walnuts
2 tablespoons heavy cream

Combine first five ingredients, first shaving the chocolate. Stir well and allow to cook to the soft ball stage without stirring (238 degrees on the candy thermometer). Remove from stove and let stand till cold. Add vanilla and beat till it holds its shape. Add nuts and thin with heavy cream to consistency to spread if need be.

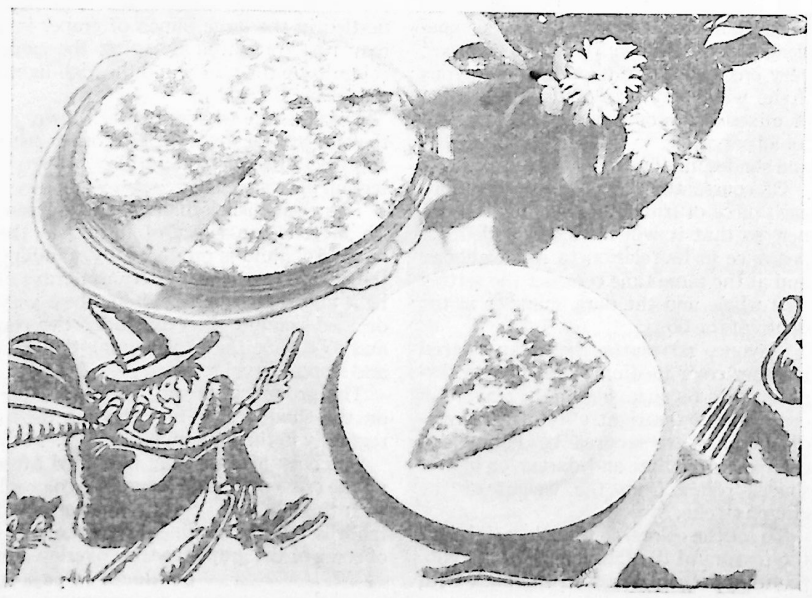
Fruit and Nut Filling and Frosting

Make a boiled icing of two cups of sugar, whites of two eggs, one-half cup boiling water, juice of half a lemon and a teaspoon of vanilla.

The boiling water is poured over the sugar, brought very slowly to a boil — and boiled till it spins a long thread (hard ball test, 254 degrees). Pour onto the egg whites (beaten only till foamy) beating hard all the time and until creamy. Add flavoring.

To this add one-half cup each of chopped almonds and pecans, one-fourth cup minced citron, and three-fourths cup chopped seedless raisins.

This cheese cake has two new features: its bottom crust and garnish of cinnamon-flavored graham cracker or zwieback crumbs combined with butter and baked in the refrigerator, not the oven, and the two tablespoons of gelatine added to the cheese cake recipe give it a texture cheese cake never had before



To a Good cook

PUMPKIN CHIFFON PIE
(One 9 inch pie — uses only ¼ package)
1 envelope Knox Sparkling Gelatine
¼ cup cold water
½ teaspoonful ginger
½ teaspoonful cinnamon
1 cup sugar
½ cup milk
1¼ cups canned pumpkin
½ teaspoonful nutmeg
½ teaspoonful salt
3 eggs

To slightly beaten egg yolks add one-half cup sugar, pumpkin, milk, salt and spices. Cook until thick in double boiler. Pour cold water in bowl and sprinkle gelatine on top of water. Add to hot pumpkin mixture, mix thoroughly and cool. When it begins to thicken, add remaining sugar and fold in stiffly beaten egg whites. Pour into previously baked pie shell. Chill in refrigerator or cold place. Pie may be garnished with whipped cream just before serving. This is delicious served in a gingersnap crust made as follows:

GINGERSNAP PIE CRUST
1½ cups gingersnap crumbs
¼ cup powdered sugar
½ cup butter, scant

Crush gingersnaps and mix with butter and sugar. Pat mixture firmly into pie pan. Place pie pan in refrigerator or cold place. Allow to stand for several hours, then fill with the above pie filling and chill.

from a good book

This recipe for Pumpkin Chiffon Pie —taken from Mrs. Knox's famous recipe book—is really a wonderful idea for giving the pumpkin season a delicious climax. It only takes one of the four envelopes you get in a package of Knox Sparkling Gelatine—so you'll have enough gelatine left to make 3 other desserts or salads, 6 servings each. Get a package from your grocer today. Remember that because Knox is plain (does not contain sugar, flavoring or coloring) it combines with nearly every food. Send for FREE recipe book from which we chose Pumpkin Chiffon Pie.

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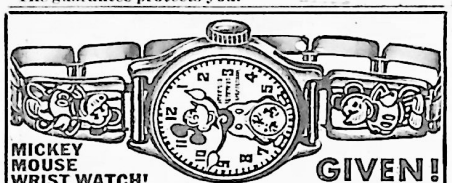

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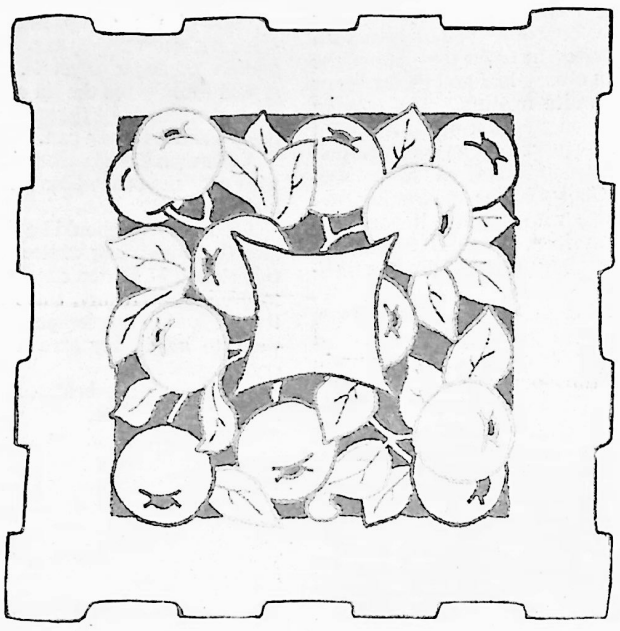
Fruit in the Decorative Scheme

Continued from page 5.



No. 35 - 11 - 3. A Table Centerpiece Matching the Buffet Mats

Italian pottery that repeats the same warm tones. On this page is a larger square (No. 35 - 11 - 3), finishing about fifteen and one-half inches, that can be used as a between-meal piece, or the central design, which measures about eleven inches, can be worked in the center of a larger piece of linen.

THE picture (No. 35 - 11 - 1) is composed of two layers of material; first the ecru sateen upon which the design is crayoned and then one of heavier texture, either green or brown, as best suits the frame that is being used, for the mat.

The first step in its making is to stretch the sateen bearing the design on a large drawing board or table top, using plenty of thumb tacks along the edges to hold it in place. Then, using the indicated colors, stroke the crayons back and forth horizontally inside the outline of the space that is being colored, or with the nap of the goods. The thumb will be found a great help in rubbing in the colors.

In this composition there is an apple, an orange, peach, plums, pear, grapes and bananas and in almost every instance two and three colors have been combined by laying in one over the other to get the desired color effects. Bits of the background material are left clear for highlights.

This will all be quite simple to anyone who has had training in the use of the brush, but even without previous experience it is possible for the amateur to get very creditable results with wax crayons if she will study a colored reproduction of mixed fruits or arrange a centerpiece for observation so as to visualize lights and shades intelligently.

Of course the object is to reproduce each piece of fruit in a naturalistic manner so that it will have a rounded appearance in its relation to its neighbors, and at the same time consider the setting as a whole and the dark shadows in the depth of the bowl.

Anyone, no matter how experienced in other color mediums, will need to experiment a bit in laying on the crayons in order to get the right effects. Intermediary tones are secured by laying one color over another and darker or lighter shades result from the weight of the crayon stroke.

To set the colors, so that they sink into the texture of the fabric and do not rub, the material is pressed on the back with a medium-hot iron, laying the picture face down upon clean paper on the ironing board. As the colors change slightly with the heat, which melts the wax, it is sometimes necessary to repeat this process several times while doing a single fruit, turning and adding a stroke here and there until the right effect is secured.

Since the color spreads as the wax melts, it should never be carried quite to the outline. Experience alone can determine quite how far to carry the color and it is therefore better to err on the right side. Beginners should experiment with a waste piece of cloth before working on the picture.

In the center is a red apple with brown stem having green shadows at its base and a bit of yellow behind it. The ecru sateen gives glints of light on the rounded surface and the sides are shadowed with brown.

To the right are purple grapes and to the left a bunch of green ones. Above is an orange, darkened a bit on the shadow side that meets the apple. To the right of that is a peach with pinkish tones shaded with brown on the side next the orange and green tinged with yellow next the banana.

Then comes a deep-blue plum with purple high-lights next the crease and a little green worked into the shadows. The overhanging grapes at this end are green. At the other they are purple. The pear nestled in the large bunch of grapes is a rosy rust, produced by using the same colors as on the peach, and the high-lights are yellow.

Bananas are shaded with brown as they disappear back of the other fruit and the blossom end is also brown—section lines also.

The glass dish is blue, slightly greenish in tone, an effect of fluting in the bowl and stand is produced by handling the color so as to give alternating rays of light and shade. There should be a very decided shadow directly under the rim and to outline the band joining the bowl and stand.

The ground is brown, deeper in tone on the shadow side and shading off irregularly in the foreground.

Stitchery accents may be added after all the crayoning is done and the color set with the hot iron. Stems, leaf veins and tendrils may be outlined, also the edges of some of the grapes as they overlap and

Concluded on page 29

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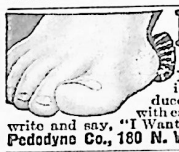

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One month's treatment costs only $1.00. Order through your druggist, who can get it from his wholesaler, or us. *Refuse substitutes,* if offered. Or, send us $1.00 for a package, post paid. If desired, we will send C.O.D.—you to pay small C.O.D. service fees. *Sold on money back guarantee.*

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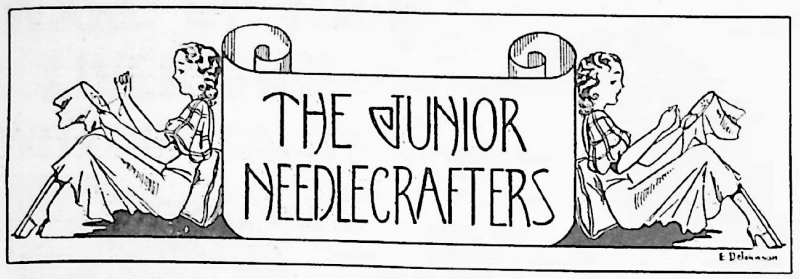


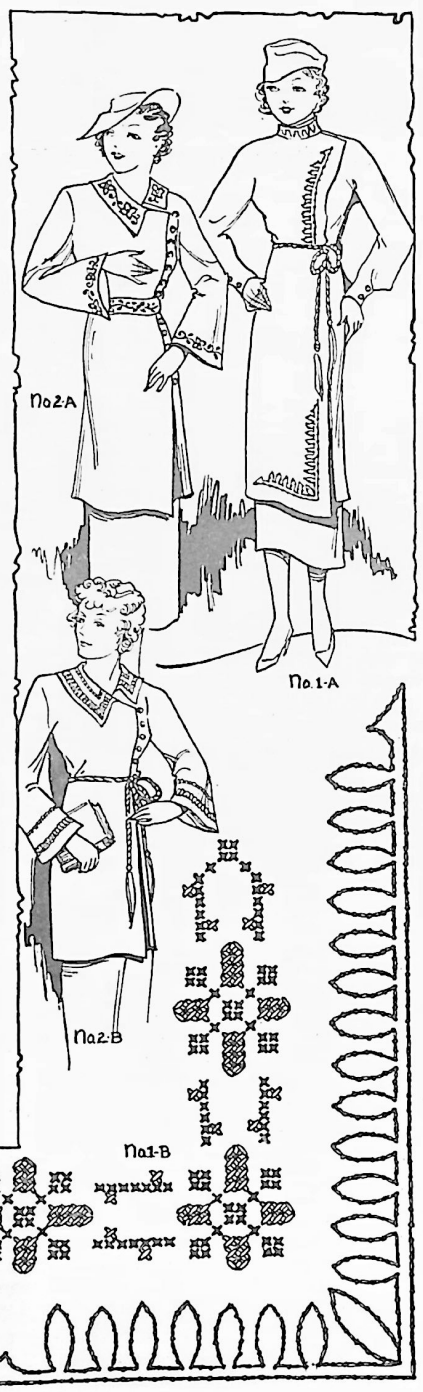
An Embroidery Club for Girls

CONDUCTED BY CONSTANCE EVELYN

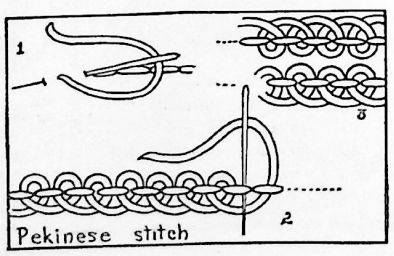
DEAR GIRLS: Instead of embroidering linens this month, let's try our hands at embroidering ourselves a new fall frock. Since blouses are "in," and since the tunic type is so good for such a variety of figures, and since — a big SINCE — they are so pleasant to decorate, I suggest one of this sort for us. With a single design for cutting you can have three types of blouse and four kinds of banding.

The length of a tunic is a matter every girl will have to decide for herself. It can stop anywhere between hip and knee, or even drop below the knee if that is most becoming. The girl who is of average height and weight has the widest choice, of course, because she is able to wear any length. The tall girl who is also thin should not choose as long a tunic as her tall sister who is stout, for it will only accentuate her tallness and thinness. The long tunic that her plumper sister chooses will not make her seem taller, but it will make her seem slimmer. The short girl who is also slim can wear hip-length tunics better than other girls, and a three-quarter tunic is probably as long as she will want to choose. This is a good choice, also, for the short, plump girl. Always remember that hem decoration will draw the eye away from the point you wish to minimize, and place it accordingly.

Concluded on page 31



No. 35 - 11 - 23. A tunic blouse is becoming to nearly every figure, and decoration has many possibilities, especially when applied in bands of knot stitch, cross-stitch, Beauvais or the Pekinese stitch



Test Your Spelling!

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$325.00 in Cash Prizes Offered

See how many words you can make using only the letters in the word "UNIVERSAL." Right now you can see such words as sale, vale, rail, nail, and many others, just by looking at the master word. That's all you have to do—sit down with your pencil and paper and see how many words you can make. It's fun, and you will want to test your skill.

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We will pay $325.00 in CASH PRIZES for the 28 best lists containing the largest number of correct words made from the word "UNIVERSAL," providing that the list you send in is accompanied with 50c for a new or renewal subscription to The Household Magazine.

First prize will be $100.00; second prize $50.00; third prize $25.00; 4th to 9th $10.00 each; 9th to 28th $5.00 each. In addition to the 28 cash prizes, we are also going to give 48 promptness prizes. If your list of words accompanied with 50c to pay for a one year subscription, is the first list received from your State, you will receive free our book containing "301 Household Hints." These 48 books will be awarded for promptness and will be given in addition to the $325.00 in CASH PRIZES.

READ THESE NEW RULES

Be sure to follow these new rules carefully and make as many words as you can from the letters in the word UNIVERSAL. A letter may not be used more times than it appears in the master word. For example, a word may contain only one "n" as that letter appears but once in the word.

Proper names and proper adjectives, prefixes, abbreviations, suffixes, contractions, foreign words, Scotch words, obsolete words, English dialectic words, Irish words and combining forms, will not be counted. Both singular and plural may be used, and both will be counted. (Latin plurals will not be counted except those shown in the dictionary.) Words spelled alike but with different meanings will be counted as one word. Words spelled differently but with the same meaning will be counted as separate words. (Words marked "variant" take the same status as the term they are the variant of unless otherwise indicated.) Words marked "variant" conforming to these rules will be counted.

This unusual spelling bee is open to any person living within the United States except residents of Topeka, Kansas, employes of the Capper Publications, or any prize winner in our former spelling bees. Only one list is to be submitted from any single household, and no individual is to check his or her list with the list prepared by any other person. The Capper Publications reserve the right to bar any entrant where they are satisfied the list submitted is not the individual work of a contestant or that the list has been made by some one other than the sender. All entrants are bound by this rule and agree to furnish affidavits if requested.

The judging of the word lists submitted will be done by three impartial judges, whose decision is to be accepted as final and conclusive. The list containing the largest number of correctly spelled words conforming to these rules will win first prize. In the event two or more lists have the same number of correct words, the list or lists having the fewest mistakes will be given preference. This system will be followed until 28 prize-winning lists have been selected. The latest edition of Webster's New International Dictionary will be used by the judges to determine the winners. In the event of ties, duplicate prizes will be paid to all tying contestants. Your list of words, one year subscription and 50c must all be sent at the same time.

Your list may be written with pencil, pen, or on a typewriter. Use one side of the paper only. List your words in vertical columns. Number each word. Write your name and address at the top of each page. Follow these rules carefully and do not write for additional information. Such practice would be unfair to those who do not write. These rules are the only ones to follow in making up your word list. All lists must be postmarked on or before midnight, December 21, 1935.

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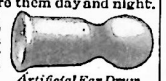

Artificial Ear Drum

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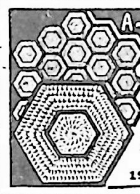

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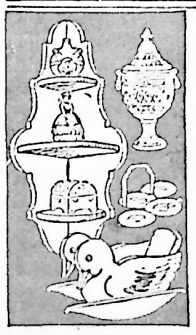

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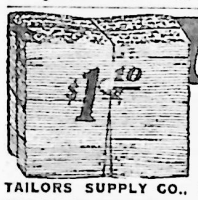

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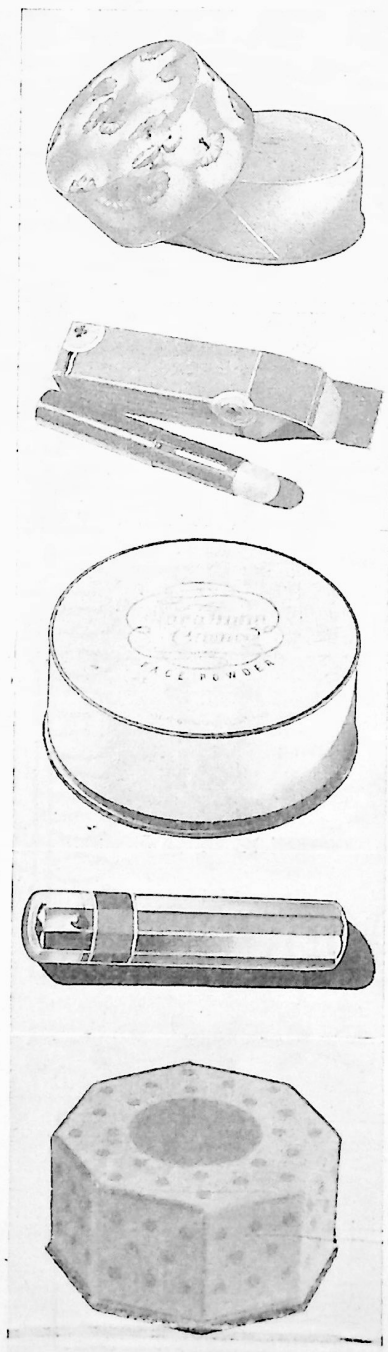
PORTRAIT OF A LADY

BY DIANA TRENT

IT is not so many years since it was quite the thing for milady to have her portrait painted, but woe betide the woman who thought to help nature along by doing a little painting of her own. The woman who rouged was considered a little "fast" even in the most fashionable circles. The merest dusting of powder must be accomplished in the privacy of the boudoir behind closed doors. Then came the era when powder and rouge were used, but alas in many instances with disastrous results. Women began to look as if they had been dipped in a flour barrel, while cheeks and lips suggested an Indian on the warpath. In the last few years, however, all this has been changed. Today, powder, rouge and lipstick are necessities for the well-groomed woman — but with a difference. For the cosmetic manufacturers have so studied and experimented with this problem of color that every woman can now use makeup as it should be used — deftly, subtly — as an accent rather than a billboard.

This month we're going to paint our own portraits, as an artist paints, with deep regard for undertones of color in our skins as well as in the general ensemble effect. So much is new and exciting in makeup this fall that I'll never be able to tell you all the news here. In the Vanity Box I shall describe in detail all the interesting things I can only hint at now.

Choosing Your Colors. To choose the right shade of powder and rouge for our particular coloring is, in my opinion, far more important than how it is applied. Rouge placed too high or too low isn't nearly as much of a tragedy as haphazardly selected colors. The basic law by which we must abide in choosing powder, rouge and lipstick is the color of the skin and blood. Never choose a light powder and rouge just because your hair is blonde. Many blondes have dark skins while many brunettes have very fair skins. Remember, too, that powder appears about two shades lighter on the skin than it does in the box. If you are puzzled as to the choice of two shades of powder, always choose the darker or deeper shade and you can't go far wrong. Powder isn't intended to look like a mask. It isn t intended to be obvious. It's intended to smooth and finish and flatter.



Skin tones can be divided generally into three color classifications — the skins having honey-colored undertones ranging from fair to sun-tan, but with a definitely yellowish caste — the skins having a pinkish tone ranging from the delicate pink and white skin through the more florid skins to the dark olive, all of them having bluish undertones — and finally, the skins that are clear and colorless, neither pinkish nor yellowish. So the first thing we do is to decide into which of these three classifications our skins fit and then choose a shade of powder and rouge in one of these classifications which will blend with and complement our own natural coloring.

In choosing makeup for the eyes, of course, their color is of paramount importance. Blue or purple shadows for the blue-eyed, brown or green for the brown-eyed, gray for the gray-eyed, or blue or green if the gray is on the hazel side. Mascara for the lashes is safest in brown except for the very few whose lashes and hair are almost black. And for the brows please, please consider the color of your hair. It is neither smart nor in good taste to paint your eyebrows black if you have golden hair. Except for the truly black-haired person brown is the color to use in almost every instance.

AND now we're ready to paint our portraits and if you're tempted to slap the colors on boldly, restrain yourself — we're painting in pastels, not oils, and it must be done with a delicate touch. We begin with a new canvas — a clean skin. Applying fresh makeup over old makeup is like sweeping a room and piling all the dirt in a corner. So don't hesitate to make a clean sweep with soap and water or cleansing cream before you start applying your colors. An eyewash will help to keep the eyes clear and healthy looking. One I know of comes with a little aluminum cup all ready for bathing. Another is applied with an eyedropper.

If you like to use a foundation cream or liquid that, of course, goes on before your makeup. Whichever you use, use it sparingly, see that it is thoroughly blended into the skin and is completely dry before you begin, unless you are using a cream rouge.

Concluded on page 33

WAKE UP YOUR LIVER BILE— WITHOUT CALOMEL

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THE liver should pour out two pounds of liquid bile onto the food you swallow every day. If this bile is not flowing freely, your food doesn't digest. It just decays. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

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which is being mailed absolutely free to readers of this magazine. So, worry no more over your humiliating skin and complexion or signs of aging if your outer skin looks soiled and worn. Simply send your name and address and name the skin blemishes which trouble you most to MARVO BEAUTY LABORATORIES, Dept. 206-K, Inc. 1760 Broadway, New York, N. Y., and you will receive this new treatise by return mail in plain wrapper, postpaid and absolutely free. If pleased, tell your friends about it.

Portrait of a Lady

Concluded from page 22

How to Apply Rouge. Apply cream rouge while the face is still a little damp, with a piece of cotton dampened with tonic or lotion, blend it carefully using the reverse side of the cotton to smooth away the rough edges.

Place your rouge so that it will accentuate your good points and overcome the bad ones. Never place it nearer the nose than on a line with the pupil of the eye, blend it out and up toward the top of the jaw if the face is round, but don't rouge directly under the eye. Blend it downward on the cheek if the face is oval. Give your cream rouge a minute or two to set and dry before you apply your powder.

If you use compact rouge, apply that *after* you have powdered, not before, and simply smooth off the edges with a dusting of powder. And don't *ever*, ever apply one lone glaring spot of color on either cheek. Smooth it off so that you can't tell where powder and rouge meet.

Use Plenty of Powder. Use a fresh bit of cotton and plenty of powder. Fluff it on with a patting movement. Be sure to pat it under the eyes and don't forget your neck. Now, turn your cotton over and with the clean side dust away all the excess. One cosmetic concern has worked out a method whereby after the makeup has been applied, you pat, just once, the entire powdered area with cotton barely dampened with skin tonic. This is said to set the makeup and give it that faintly moist look which is so much in vogue.

To Make up the Eyes. The next step in makeup is the eyes. If you like eyeshadow, that should be applied first. For daytime a tiny dot of shadow close to the edge of the lid is blended from the nose to the outer corner of the eye — darkest near the edge, and lightest near the fold in the lid. Never apply eyeshadow in the daytime to the entire eyelid, it gives too theatrical an appearance. At night you may blend it lightly over the whole lid. If you don't like eyeshadow you might like to apply the merest touch of cream to the eyelid which gives a faintly shiny appearance.

Now you're ready for brows and lashes. Brush both with a clean dry brush first to remove any particles of powder. Be sure the brows are neat and trim. If you pluck them yourself, pluck underneath to shape them, leaving the upper edge much as nature intended. If you do it this way, you'll never have that ragged effect you sometimes see. New tweezers, shaped like manicure scissors, remove each hair with such precision that you scarcely realize it's gone.

Use your mascara on a slightly-dampened brush and brush the lashes upward and outward from the edge of the lid. Unless you are very skilful at applying mascara I would suggest coloring only the upper lashes. Then brush the brows — in the opposite direction to which they grow first, then smooth them down in the direction in which you want them to lie. If you use eyebrow pencil follow this same method. You will thus color the hairs only and not the skin beneath. Finally you might use one of those little gadgets for curling the lashes — a moment for each eye and your lashes will appear to lengthen and curl, giving you a lovely wide-eyed expression.

Lipstick for the Final Accent. Last but by no means least, come the lips. Unless the make of lipstick you use specifies otherwise, the lips should be dry before applying lipstick. Start with the upper lip, spreading the lipstick from the center out to the corner on each side and be sure you get it well inside the lip itself so that there is no line between your lip and where the color has been applied. Apply lipstick the full length of the lower lip from corner to corner. Now let your lipstick set for a few minutes, then with a piece of cleansing tissue smooth off any rough edges and gently blot the lips.

We add a simple coiffure, shining hair, well-cared-for finger nails, and we have what we set out to attain — the portrait of a lady painted as a lady should be painted, skilfully and in the best of taste.

Powder News. A new method of making powder entailing the destruction of thousands of dollars' worth of machinery and the installation of thousands of dollars' worth more, brings us now a famous make of powder not ground, but air-spun for fineness and unbelievably cobwebby in texture — another manufacturer gives us a transparent powder for the oily skin, an opaque powder for the dry skin — an old favorite has just appeared in new smart dress scented with gardenia — another manufacturer presents both a new formula and a box which you tap to release just the required amount of powder — a grand large box appears scented with the same fragrance as a famous toilet soap, the popularity of which has been handed down from grandmothers to granddaughters — a powder which it is claimed needs no replacement for at least four hours comes to us in a new, large size box, cream-colored with blue polka dots.

News on Eyes. Here is a mascara which comes in a tube in a little waterproof bag ready for use, it needs no water — a well-known and justly popular mascara now offers refills for its smart metal cases — a famous house presents a mascara that actually helps promote the growth of lashes, in a chrome case no bigger than a good-sized lipstick — another house gives us iridescent eyeshadows, very flattering, the lids of the boxes being the exact colors of the eyeshadows within.

News on Lips. A lipstick which takes on the color of your own skin tone in contact with your lips saves a lot of trouble in selecting the proper shade — a lipstick based on a brand new formula is said to remain germ-proof even after you start to use it — lipstick samplers for home selections of color are offered by a famous Hollywood expert — an automatic lipstick is a great convenience; it opens with the flick of a finger — a package of lipstick tissues in your handbag will save a lot of wear and tear on the handkerchiefs.

THE VANITY BOX

If you would like a free copy of the Vanity Box containing the names of the cosmetics described in this month's article and many others which Miss Trent recommends, send your request and a three-cent stamp to Diana Trent, Home Arts — Needlecraft, 642 Chrysler Building, New York, N. Y.

HERE'S the easiest way in the world to be proud of a snow-white toilet bowl. You don't scrub or scour. You don't have to touch the toilet with your hands. Let Sani-Flush do the work. Just sprinkle a little Sani-Flush in the bowl (directions on the can). Flush the toilet. And the job is done.

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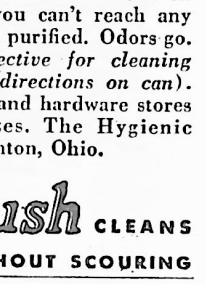

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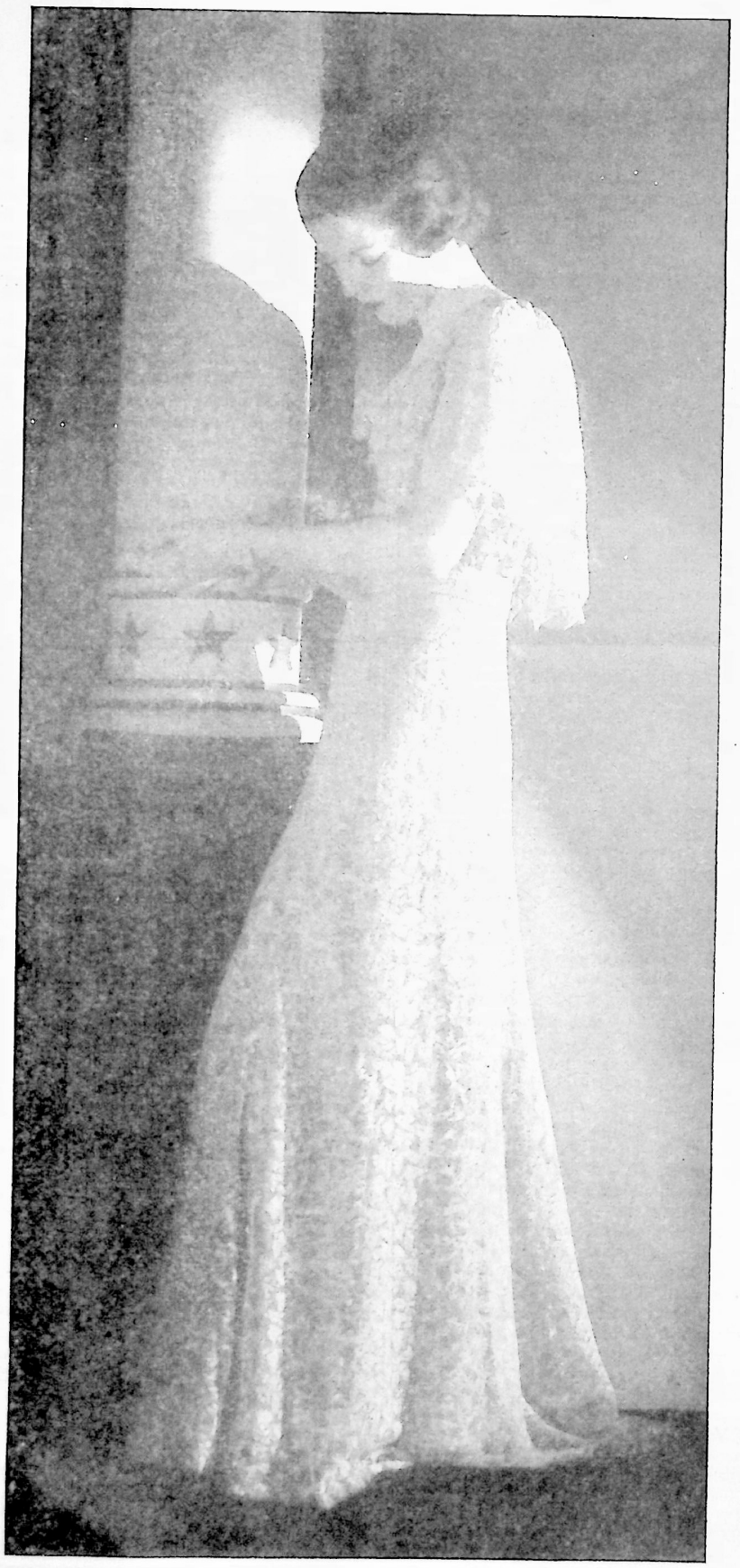
STYLE AND STITCHERY



Dress Up for the Winter Season and Have Your Clothes Look Like Models of 1936

BY MARILYN MADISON

HOW many times have you dreamed about a new dress, hat or coat, and how it is going to transform you into a much lovelier *you*? And how many times have you been persuaded into buying something that falls yards short of your expectations and leaves you no more exciting looking than with last year's dress, hat or coat?

I have always been a believer in planning, sampling and ensembling with cut-out pictures from fashion books and advertising and fabric swatches. I have always believed in working until I have assembled a wardrobe that is correct for me, that is within my price range, and that will help to make a new *me* when the designs and fabrics become clothes for me to wear.

Just as our houses need freshening with new paint, new curtains, new rugs, new linens, new blankets, so do we. Freshening our wardrobe or planning entirely new clothes tones us up, helps us to erase time lines, and to express a new spirit, in greater buoyancy of step and more cheer, more than any other one thing.

TO avoid disappointment, plan to start right. First, see what you have that is good and that you must wear this season. If it is a coat or dress, buy a spool of thread that matches. Cut the buttons off, and sew them on anew. Resew the lining where it is needed, and have the coat cleaned if necessary. If it is a hat, plan to have it reblocked and completely restyled, because hats, like fresh vegetables, stale quickly and they date your wardrobe more certainly than any other item. I really would rather rip up and remake a 1932 dress and use the dress money for a smart new hat than to wear last year's hat with a new dress.

The greatest economy to be effected in a wardrobe is to keep to one or two colors. If you decide on two, they must be colors that may be worn together. For example if you are using last year's brown coat, choose a green or very dark red dress and hat, but be sure it is the right tone with your brown. Wine red and blue are being used together a great deal this season, and of course all the bright colors — green, purple, wine, rust, royal blue — may combine with black for the coat. It has been several years since we have been able to keep fashion's favor and wear, perhaps, a green hat to match a dress and bag, and black or brown coat and shoes. There's an advantage in this, because ensembles are brighter, more cheery and interesting this season than they have been for several years. And there is a decidedly good psychological effect in dressing up to new colors. Sometimes it means a change of face powder and lipstick, but that little bit of change is essential to our being right with ourselves and the world.

We should all occasionally give ourselves the satisfaction of choosing a new coat, dress, or suit ready-made, but when it comes to outfitting our wardrobes for a season, the sewing-machine is an essential partner. Fabrics have never been lovelier than now, and never more reasonable. The competition in the different fabric fibers has made all manufacturers alert to quality — to turning out materials that give satisfaction in wearing and that are fast in color, as well as smart in texture and design. This competition has proved of real benefit to women and allows them, at modest cost, to buy well-styled fabrics of excellent quality.

WHETHER you buy your clothes ready-made or make them for yourself, determine to choose the best quality fabrics that your budget allows. For example, it is ever so much better to choose a beautifully styled, excellent quality cotton than a cheap woolen fabric It is better to buy a recognized quality synthetic material than a tawdry silk.

Avoid cheap trimmings. When you see over-trimmed dresses in ready-to-wear, you can know that you are buying eye appeal and not "satisfaction in wearing." When you make your own clothes, choose the best quality in fabrics and trimmings that you can afford. Choose your designs with care so that their lines can materialize in your fabric. And, finally, sew and press — press and sew — until you have a garment styled for *you*, fitted to *you*, and right in every respect for *you*. Then will you be proud of your own creation and know the thrill of having saved enough to buy the new hat that really will "top off" the new *you* in a charming way.

Don't be afraid to undertake the making of the new dressmaker suits that are so practical and flattering. They are ever so easy to make. The skirts have soft, inside belts of self material. Make them with two, three, or four gores, and the swanky new knee flare, and stitched bottom edge. The jackets are as easy to make as a simple blouse. There are no buttons on the smartest jackets — just a belt to hold the lapped front closed.

The shirred full top sleeves make the new dresses look like umbrella trees — "all gone to the top," but they are flattering and do wonders in making the hips slim in comparison to the shoulders. These dresses are practically made when the shirrings are done. Your sewing-machine gathering-foot will do the trick professionally for you in no time at all.

WHEN you make home dresses, choose the smartest prints and the most becoming colors you can find, and good quality thread so that the seams will hold. Look ahead to the ironing and make nice, flat, pressed-open seams, and avoid tricky parts that no iron can get at. Fast-color cottons find their way to the tub dozens of times, and each ironing should make them as good as new.

No matter what your fabric — wool, silk, synthetic, velvet or lace, choose your cutting design in keeping with the fabric and silhouette. Remember, all you who do beautiful needlework, that if you will form a triangle of your knowledge of fine sewing, your sewing-machine and smart designs, you will be assured of success with all your clothes. With these three essentials, you can have as many as you desire and all as lovely as you wish.

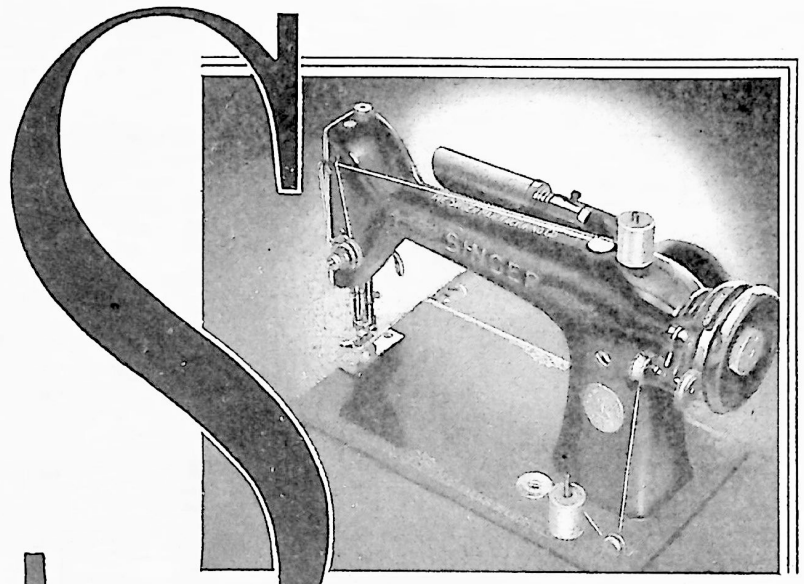
Home Arts — Needlecraft has asked me to help readers with their clothes problems. Write me if I can answer any questions for you. Personally, I find sewing fun, and if I can help you to greater success with your sewing and in making your own lovely clothes, I shall be happy indeed

M. M.

FOR your busy hours at home try a smooth-fitting wrap-around house frock, one with generous lap and shadow-proof feature. Model No. 2240 is easy to make and to wear. It is designed for 14 to 20 years, and for 32 to 44 inches bust-measure. To make in the 16-year size will require 4 yards of 36-inch material

COLORFUL gingham has a way with it when it comes to fashioning house frocks with the appeal of model No. 9492. An interesting feature is the all-in-one sleeves and yoke. The frock is designed for 14 to 20 years, and for 32 to 42 inches bust-measure. To make in the 16-year size will require 3⅛ yards of 36-inch material

DOTS add dash to this big-duty house frock, No. 9350, which does a little housekeeping, a bit of shopping and plenty of unexpected hostessing. Diagonal lines of the surplice-bodice are slenderizing. It is designed for 36 to 50 inches bust-measure. To make in the 36-inch size will require 3⅞ yards of 36-inch material



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CHOOSE sleek black satin for model No. 9511; it's smart and slenderizing. The collar is interesting. Saddle-shoulders and center panels are weight concealers. It is designed for 16 to 20 years, and for 34 to 44 inches bust-measure. To make in the 36-inch size will require 4⅝ yards of 39-inch material, with ¼ yard 9-inch lace

PERFECT for that many-occasion frock, and practical in a wool or silk crepe, model No. 2029 is right for the figure demanding slenderizing lines. The jabot is a clever note. The dress is designed for 16 to 20 years, and for 34 to 46 inches bust-measure. To make in the 36-inch size will require 4⅛ yards of 39-inch material

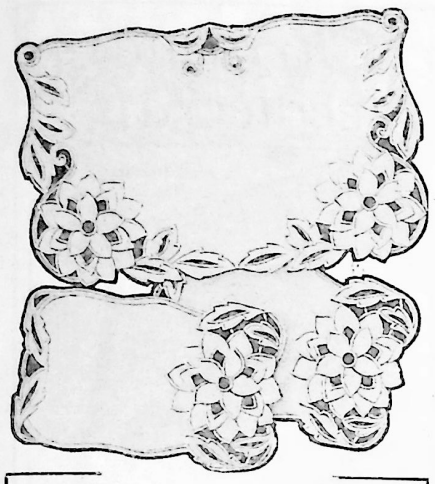
THERE is a wealth of style to this slim all-occasion frock, No. 9514. Buttons accent surplice and cuffs; the collar may contrast in color and material. It is designed for 14 to 20 years, and for 32 to 42 inches bust-measure. To make in the 36-inch size will require 3⅝ yards of 39-inch material, with ½ yard contrasting

JUMPER dress No. 9512 is a practical choice for the Junior Miss who knows her school frocks. Make it of wool, with cotton or silk blouses. It is designed for 12 to 20 years, and for 30 to 38 inches bust-measure. To make in the 14-year size will require 1⅝ yards of 54-inch material, and 1½ yards of 36-inch contrasting for blouse

THERE is youthful styling in this run-about frock, No. 9510, of soft wool plaid. Cut on shirtwaist lines, it is easy to make and very wearable. The sleeves may be short or long. It is designed for 12 to 20 years, and for 30 to 42 inches bust-measure. To make in the 16-year size will require 2½ yards of 54-inch material

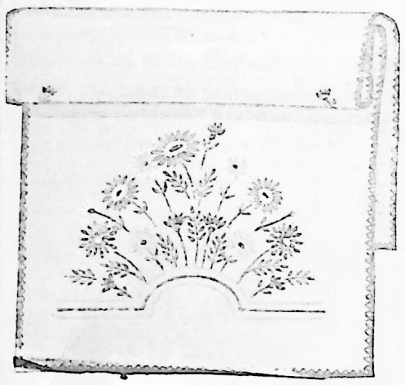
SLATED for popularity, this smart frock, No. 2397, in silk or wool, is just the thing for any number of occasions. The drop-shoulder yoke and skirt flare are fashion news. It is designed for 12 to 20 years, and for 30 to 40 inches bust-measure. To make in the 16-year size will require 3¾ yards of 39-inch material

All patterns, 15 cents each. Latest Fashion Book, postpaid, 10 cents. Address Needlecraft Magazine, Augusta, Maine



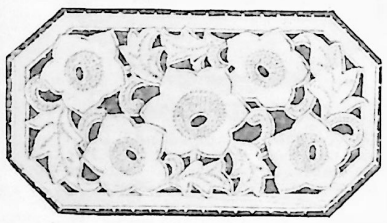
Linen Chair-Set 45¢

No. 706N. Dahlia Chair-Set. Design stamped on ecru linen for chair-back size 11-by-17 inches and two arm-rests each size 7-by-11½ inches, **45 cents.** Floss to embroider, 60 cents.



Daisy Scarf 29¢

No. 1144N. Scarf 18-by-45 inches stamped on white linen-finish embroidery cloth. Stamped for colorful daisy design. Easy to work but handsome and showy, **29 cents.** Worked in highly lustrous floss, supplied for 50 cents.



Radio Mat 29¢

No. 763N. Mat. Stamped on 12-by-19-inch ecru linen, **29 cents.** Pearl cotton to embroider, 25 cents.

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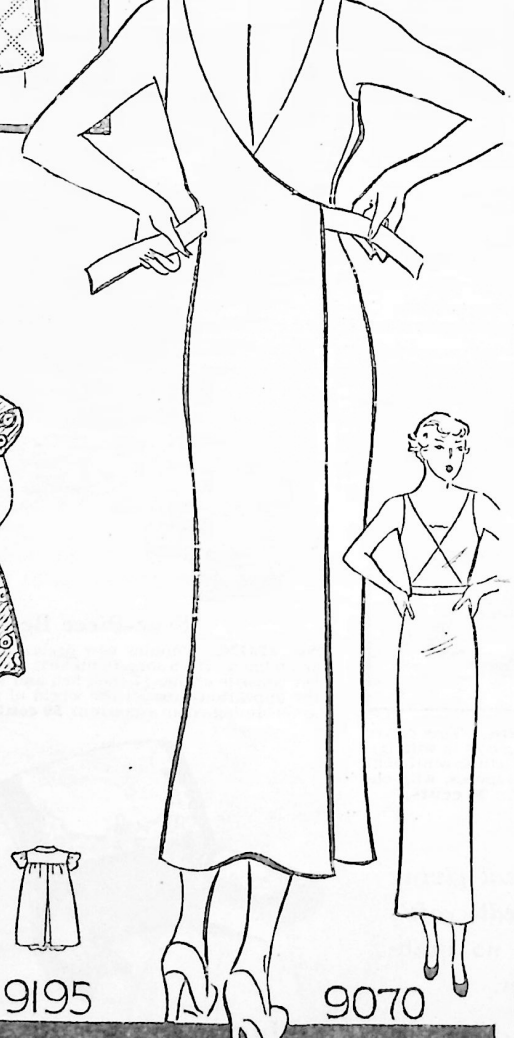
THESE adorable aprons, No. 2370, carry out the "twin" idea, although they originate from a single design. The be-ruffled one is of batiste, the "work-a-day" one is of gingham. They are designed for small, medium and large sizes. To make in the small size will require 2⅛ yards of 36-inch material for the trimmed apron, and 1¾ yards of 36-inch material for the plain apron

SURELY "Fun Begins at Two" in this liveliest of printed cotton play frocks, No. 9195, with its smart inverted pleats, and button-trimmed scallops. It is designed for 2 to 8 years. To make in the 6-year size will require 2⅝ yards of 36-inch material

PERFECT for active sports or to wear under your sheerest frocks, this low-back wrap-around slip, No. 9070, has never-slip straps made in one with the fitted built-up bodice; and it is really shadow-proof. It is designed for 32 to 46 inches bust-measure. To make in the 34-inch size will require 3½ yards of 39-inch material, with ¼ yard of 3-inch lace

2370

9195



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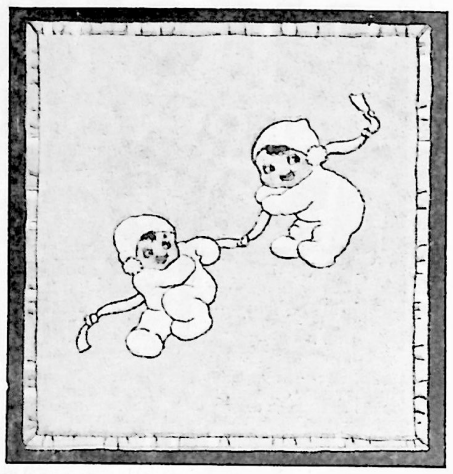
Needlecraft has prepared for Christmas— Are you getting ready? Needlecraft patterns are good Christmas Gifts



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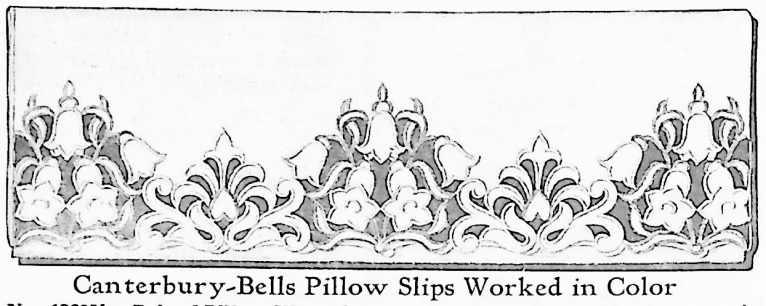

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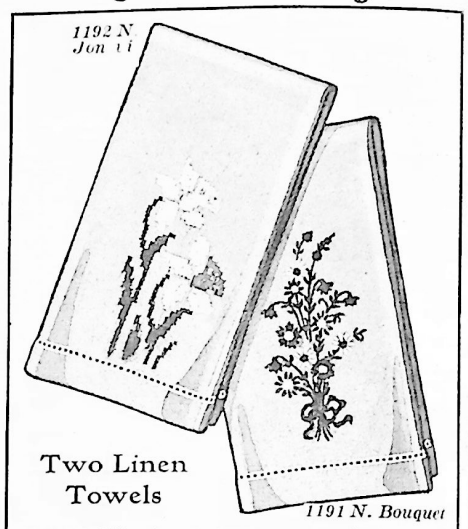

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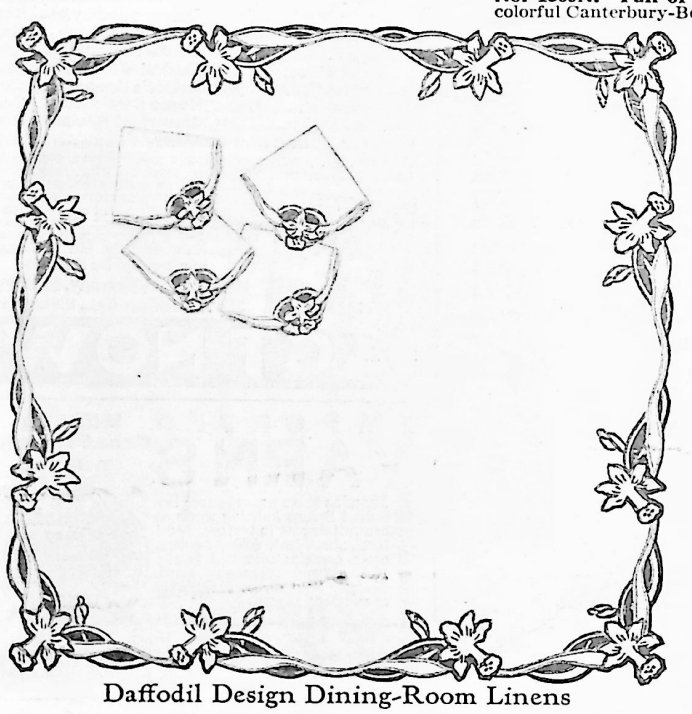
No. 1192N. Jonquil for cross-stitch stamped on 14x21-inch oyster linen towel ready hemstitched, **45 cents.** Floss, 16 cents.

No. 1191N. Bouquet of Flowers. Same as above except Bouquet design in satin stitch, **45 cents.** Floss, 32 cents. Both towels in one sale for **75 cents.**



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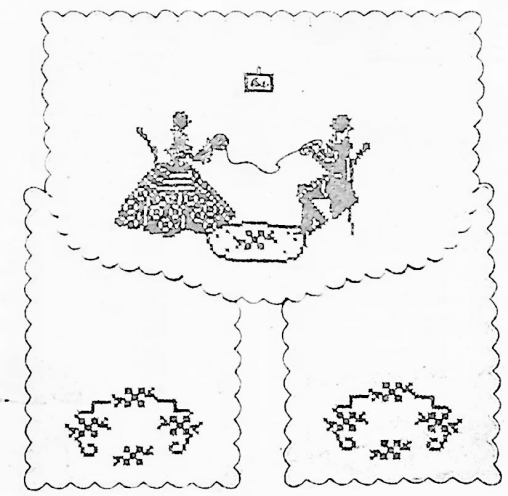
No. 1254N. Refreshment-Set, consisting of 36-inch cloth and four 10-inch napkins, **$1.25.** Floss, $1.04.
No. 1255N. Scarf 18x45 inches, **65 cents.** Floss, 60 cents.
No. 1256N. Buffet-Set, 50 cents. Floss, 34 cents.
No. 1257N. Four 15-inch Napkins, 69 cents. Floss, 50 cents.
No. 1258N. Four 18-inch Napkins, $1.10. Floss, 58 cents.



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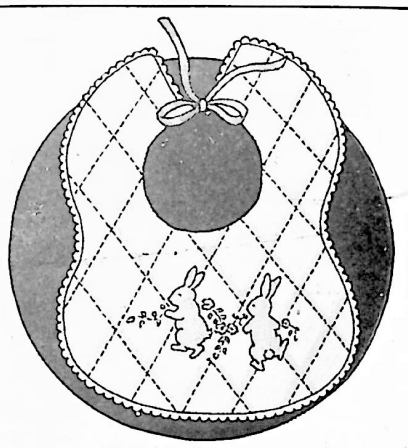
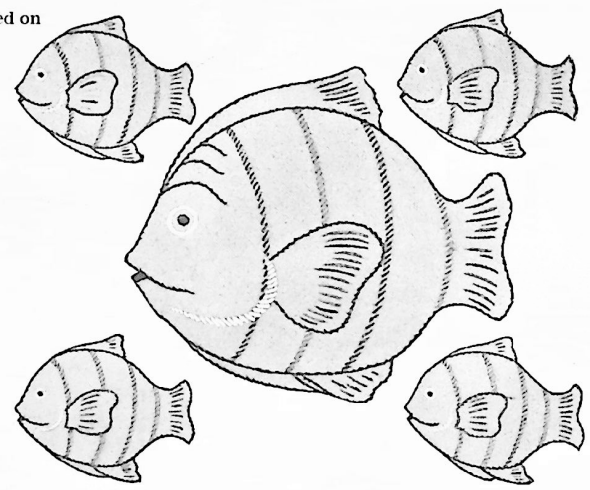
No. 1206N. Chair-Set. Consisting of back piece, 16x11 inches, and two arms 7½x11½ inches. The three pieces come with edges scalloped and ready embroidered on natural oyster linen. Stamped for silhouette design, **95 cents.** Floss, 5 cents.



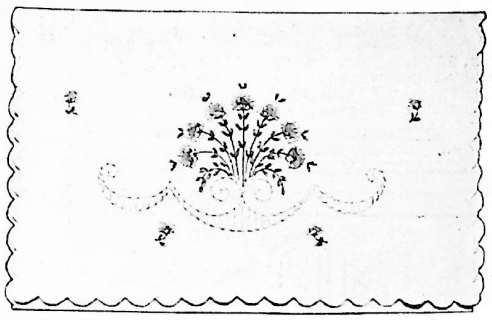
Quilted Bib 35c

No. 1346N. Bib. Stamped and tinted on fine white nainsook. Bunny design. Package includes embroidery floss and padding for inner lining, size 10x7 inches, **35 cents.**



Five-Piece Beverage Set

No. 1231N. Popular new design for beverage set stamped on green linen. It's a snap to make it and it makes a real snappy gift. Set consists of one 17-inch fish and four little 8-inch fishes with the appearance for all the world of swimming peaceably about in the dining-room aquarium, **59 cents.** Floss, 37 cents.



Scarf or Complete Bedroom Set on cream linen with ready embroidered scalloped edges.
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No. 1212N. Oval Doily 12x18 inches, **39 cents.** Floss, 30 cents.
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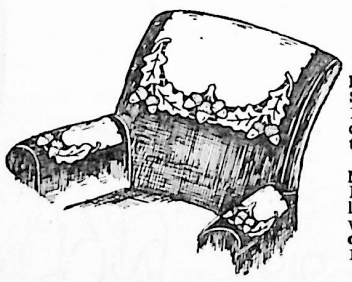
No. 552N. Thread and Needle Greeting Card. This clever little card with gay verse and "Rainbow" mending cotton with imported needle is one of the best expressions of Christmas sentiment we have yet seen. Card measures about 3½-by-5 inches, with envelope to match, price each, **12 cents,** or **three** for **30 cents.**

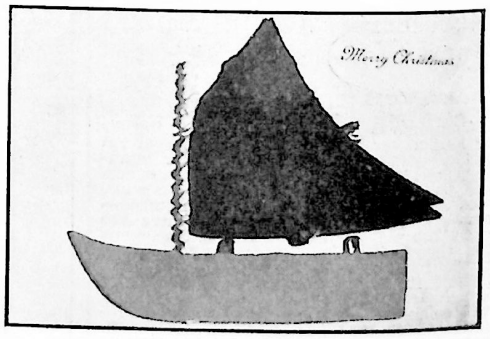
Needlecraft gifts make economical giving and always they carry Needlecraft's guarantee of money-back with no quibbling. Order as early as you can.



On Tan Linen

No. 242N. Chair-Back. Stamped on tan linen, size 13x18 inches, with color-diagram, **25 cents.** Floss to embroider, 10 cents.

No. 243N. Arm-Rests. Design stamped on tan linen (two 9x13-inch pieces) with color-diagram, **25 cents.** Floss to embroider, 13 cents.



Ship Mender 25c

No. 1363N. Mender. Ship's sails are stuffed with mending floss in rainbow form. The hold carries a few safety pins. Made of felt, contrasting bright colors and wrapped in cellophane after being mounted on a Christmas Card, **25 cents. Two** for **45 cents.**

Send your orders to *Needlecraft Magazine, Augusta, Maine*

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Fruit in the Decorative Scheme

Concluded from page 20

perhaps the larger shapes, making the lines quite delicate and using shades to accentuate the colored surfaces. On the dish there might be horizontal single stitches of heavier thread in dark blue laid in the hollows of the fluting, spaced a little so as not to be too heavy in effect.

The inner line of the oval on the sateen is planned to be outlined with six threads of stranded floss in a rusty peach. The outer oval line is a guide for the placement of the oval in the mat which is outlined with a darker rust, then light green and next a second line of the rust close to it, all done with six threads. This stitchery not only strengthens the outline so that it will not draw out of shape when mounted, but forms a sort of inner frame to the picture which is exceedingly effective.

WHEN all the color work and stitchery has been finished and pressed, the picture is ready for mounting. Do not dampen the sateen, as it is apt to lose its luster after being wet. Use a hot iron and press the surface on both sides.

Carefully center the cardboard mount on the sateen and mark the corner angles. Then draw the edges over on the back and secure with a good fixative, first on one side, then the other and finally at the top and bottom, drawing the fabric evenly in each direction, so that the surface is taut when the fourth side has been secured. Cut out a square in the margin at each corner, so that there will be but one thickness to overlap another.

Then take the mat material, cut out the center oval about half an inch inside the embroidered line and fold this edge under, slitting with the scissors at intervals so that it curves nicely. Press. Lay over the mounted picture. Hold the oval in place with pins. Turn and fasten down on the back like the sateen, taking care not to stretch so much as to draw the oval out of line when the pins are removed.

The illustrated picture was mounted in a green polychrome frame and the mat material was green. A nut-brown mat would look well with a walnut frame and a very quaint Victorian effect would result by using a black mat with either a gold or a black and gold frame.

This crayoned fruit bowl will also make a lovely decorative back for an oval glass tray. Or it might be done in needlepoint. The extreme measurements of the design are ten and three-fourths by fifteen inches and the oval as illustrated is fifteen by twenty-one and one-half inches. Since tray frames vary in shape, it would be well to omit the oval lines when the design is to be used for this purpose.

Luxuriate in Quilted Loveliness

Concluded from page 6

so that it rounds out nicely and throws the design into relief on the surface. Designs on garments are stuffed more lightly than those on cushions, which may be done quite heavily.

THE design on the bed jacket (No. 35 - 11 - 4) matches that on the oblong cushion (No. 35 - 11 - 5). At the bottom of each front is a flower like those on the cushion and three leaf sprays curl gracefully upward toward the neck. The sleeves are similarly ornamented and large polka dots are scattered over the back. As the sleeves are raglan, the garment is easily set together. A lining is made of the same material and the two parts basted together. Edges of both are turned in and quilted all around, then a second line of quilting worked about a quarter of an inch in from the first and the space between run with a double thread of Germantown yarn. This makes a nice corded finish. Ties made of three-quarter inch strips folded and quilted along one edge, then run with yarn, close the jacket at the neck.

The cushion is finished in the same way, quilting the edges of front and back together to form a little outstanding edge when the filler is inserted, except along the lower edges, which should be quilted separately and closed with snaps.

THE quilting design on the suitcase pad (No. 35 - 11 - 7) and the lingerie pocket (No. 35 - 11 - 6) is similar to that of the old-time compass embroidery and spaces are left so that the articles can be initialed.

Both are lined with the same material as used for the outside and the edges are quilted together three times, for two rows of cording. The pocket is made in one piece and the sides closed by running along the outer quilting lines.

Although designed specifically for a suitcase, both items are equally suitable for bureau drawers and the design may quite easily be extended to cover larger areas. Charming mats and dresser-covers may be made in the same manner.

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Exceptionally striking pattern. Extraordinarily low offer.

This Set *Given* for only *Twelve* subscriptions to Needlecraft at 50 cents each

THIS set consists of:

6 Large Plates
6 Small Plates
6 Cups
6 Saucers
6 Oatmeals
1 Platter
1 Round Vegetable Dish

THIS delightful new pattern was perhaps designed by some city artist who experienced a longing for the open spaces of his boyhood home. At any rate he got exactly the delightful and effective charm of graceful and colorful cattails which he has effectively placed on the white background of these lovely dishes. The shape of the dishes is most charming and the design of the border embossed in the ware (not painted on) adds tremendously to the colorful decorative effect of the main motif.

The color-scheme is simple—red and black on the white background. We guarantee you will love it on sight.

BARGAIN OFFER—This offer is open to anyone who reads this advertisement but it is guaranteed for 30 days only. We cannot tell how long this bargain offer can last in the face of steadily increasing prices. So act now. Collect only 12 yearly subscriptions to Needlecraft Magazine at 50 cents each. Send us the $6 collected with the names and addresses of the subscribers.

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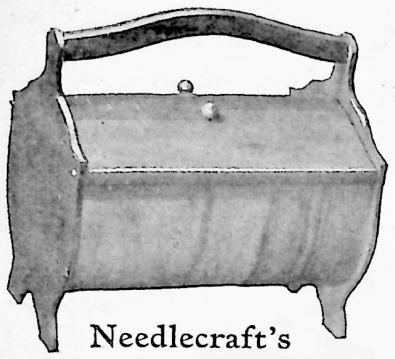
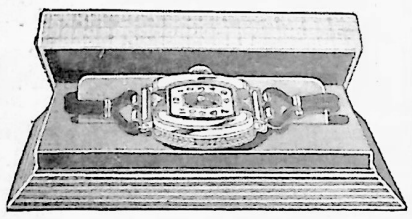
NEEDLECRAFT, Augusta, Maine



Needlecraft's Sewing Cabinet

Given *for THREE Subscriptions at 50 cents each*

This sewing cabinet is made of wood, maple finish. Two hinged covers, one on each side, and a tray inside to hold pins, needles, thimbles, etc. It is a real piece of cabinet work with graceful rounded bottom and curved sides. It is a dandy and we are proud of it. Size 10 inches long by 8 inches wide by 11 inches high. This is just the right size to carry with you from room to room and to set on the floor by you while you sew. Order by name and by **Gift No. 4527.**



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Given *for TEN Subscriptions at 50 cents each*

This lady's wrist watch is smart and distinctive with the new engraved chromium-plated, genuine Wadsworth case and attractive two-tone silvered dial with unbreakable crystal. New Haven jewel movement. Equipped with adjustable cord bracelet. Comes in dainty gift box. Order by name and by **Gift No. 4584.**

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Pick out any four magazines you want from the twenty listed below. There are no restrictions. Just **select any four magazines** you want.

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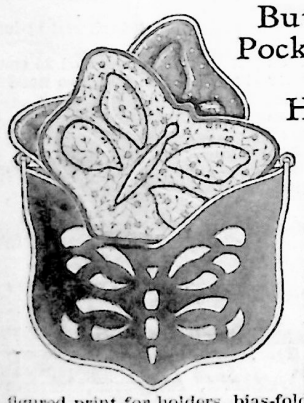

Butterfly Pocket and Two Holders 49c

No.1016N. Design stamped on blue or green oilcloth for pocket with yellow oilcloth for lining, two bone rings for hanging stamped figured print for holders, bias-fold for edges and cotton wadding for interlining holders, *(be sure to state whether blue and yellow, or green and yellow combination is wanted).* **49 cents.** Black floss to embroider holders, 3 cents. Send your orders to

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Augusta, Maine

The Junior Needlecrafters

Concluded from page 21

MATERIAL for an embroidered tunic should be of a kind and texture that is easy to work upon, both silks and wools being acceptable. Don't choose novelty weaves unless they can qualify for the kind of embroidery you want to do.

As to threads for the embroidery, select them with an eye to your design and your fabric. Stranded floss, pearl cotton and embroidery wools are all suitable each in its place. Plain colors in pleasing combinations are good, and the ombre threads, which you may recognize as shaded or variegated, give delightful effects in both pearl and stranded. A No. 5 pearl is heavy enough for most decoration. Two threads of stranded or one of wool will be sufficient for any Beauvais design. Cross-stitch or knot stitch would be best with one thread of wool or pearl cotton and three or four of stranded. Pekinese stitch would be effective with one thread of wool or pearl cotton, or three of stranded.

THE stitch most commonly seen on Russian blouses, on which our tunic is modeled, is cross-stitch. There are only two rules to follow in doing good cross-stitch; one is to cross all the stitches in the same direction, so that all the top stitches slant the same way. (If there is more than one stitch in a row, work all the diagonal stitches in the row in one direction, then turn and come back to cross them.) The other is that the tips of all adjacent stitches must touch.

A knot-stitch border is immensely effective and quite different, particularly in pearl cotton, either plain or ombre, and do not space your knots too widely. Snail trail or coral stitch is good, with German knot-stitch giving plumper knots. The design I have selected for you is extremely simple and somewhat formal, but it has perfectly stunning possibilities.

Beauvais is a more elegant type of needlework and would be lovely indeed developed in two colors of ombre stranded, green for the leaves, and yellow or blue, or pink or orchid for the flowers.

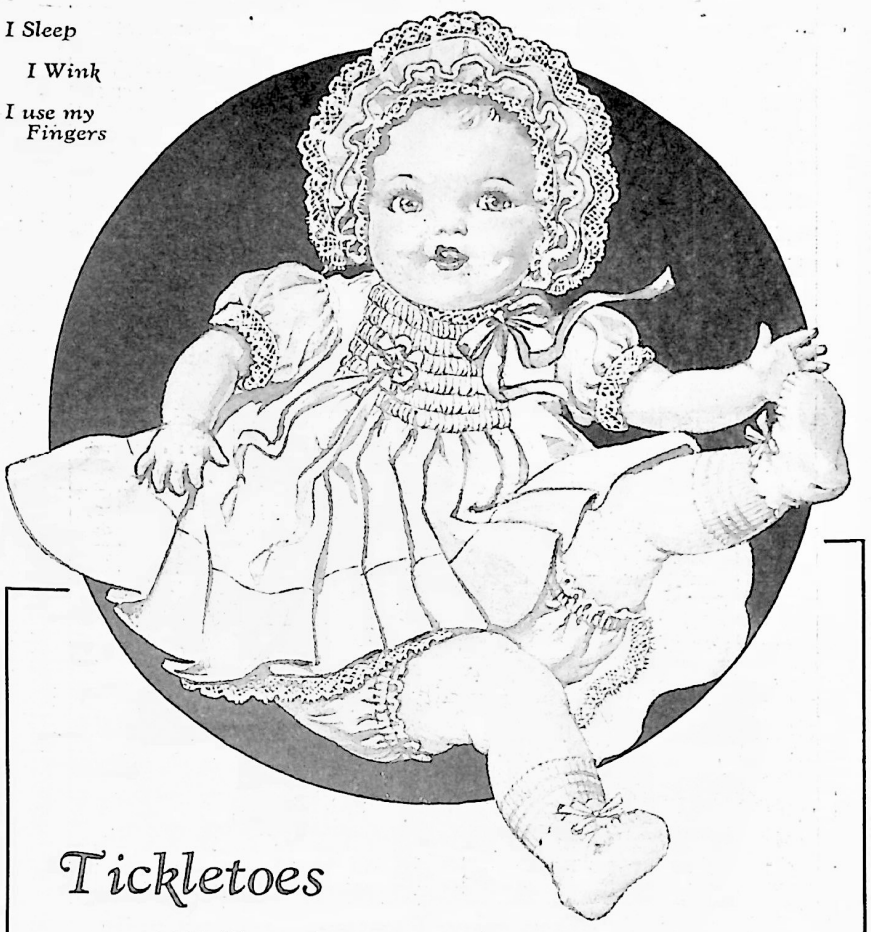
If you want a hurry-up border that is easy to do and good to look at, try Pekinese stitch. First backstitch the guide line, making stitches of even length. Then loop a second thread into pairs of backstitches as shown in the diagram. For a two-color effect, do the backstitching with one color and the looping with another. In the diagram, the loops are shown somewhat loose, so that you may see clearly how they are made. In the Chinese work where this stitch is much used, the loops are drawn up rather tightly. If you want to leave them loose as in the sketch, for a quite different effect, make the loops of uniform length, and work a double row so that the loops of the two rows lie opposite each other, not quite touching.

I am receiving many reports from our Junior Needlecrafter Clubs, and when we have space I want to take you visiting with me to see what other clubs are doing.

Also, I have letters from several of you who have special needlework problems or want special designs. These will be taken care of as space permits.

Needlefully yours,
Constance Evelyn

Remember that if you want my suggestions for forming and conducting a Junior Needlecrafter Club in your community, you may have them for a 3¢ stamp. Post-card requests cannot be answered



Tickletoes "The Wonder Doll"

Soft Rubber Arms and Legs that feel so real

Given *for FIVE Subscriptions at 50 cents each*

Make some little girl happy with this Doll

With flirting eyes and soft rubber arms and legs that feel so real. Owing to a fortunate arrangement with the manufacturers we are able this year to give you every feature of the genuine Tickletoes instead of Tickelette which we offered last year. This is the only doll of its kind in the world. It is indeed a masterpiece of all baby dolls. It has three voices. Fat, chubby legs of real live rubber with a voice in each leg. Squeeze either chubby leg and Tickletoes will cry. Roll Tickletoes over or lay her down and she will cry. Her lifelike rubber arms and hands are absolutely unique. You can put her thumb in her mouth. Not only can she wink her eyes but she can roll them in real roguish style. You will lose your heart to Tickletoes.

She wears an organdy dress and bonnet trimmed with lace, white lace-trimmed petticoat, real moccasins, knitted stockings and rubber panties.

Who could help loving this dear baby on sight? She is so like a real baby and just the right size, about 14 inches. Her body is exceptionally well made with soft pliant filling and hard-to-break composition head. We do not hesitate to recommend Tickletoes unreservedly. No matter how many dolls there are in your family, Tickletoes will be an innovation and a welcome addition.

Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only fifty cents. Ask them to subscribe through you. Send us the five names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, this Doll. Order by name and by **Gift No. 4058.**

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Colored in Rich Deep Dyes

Given *for FOUR Subscriptions at 50 cents each*

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Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only 50 cents. Ask them to subscribe through you. Send us the four names, addresses and the money collected. We will send each subscriber our magazine one year. We will send you, free and postpaid, this blanket. Order by name and by **Gift No. 4317.** Address:

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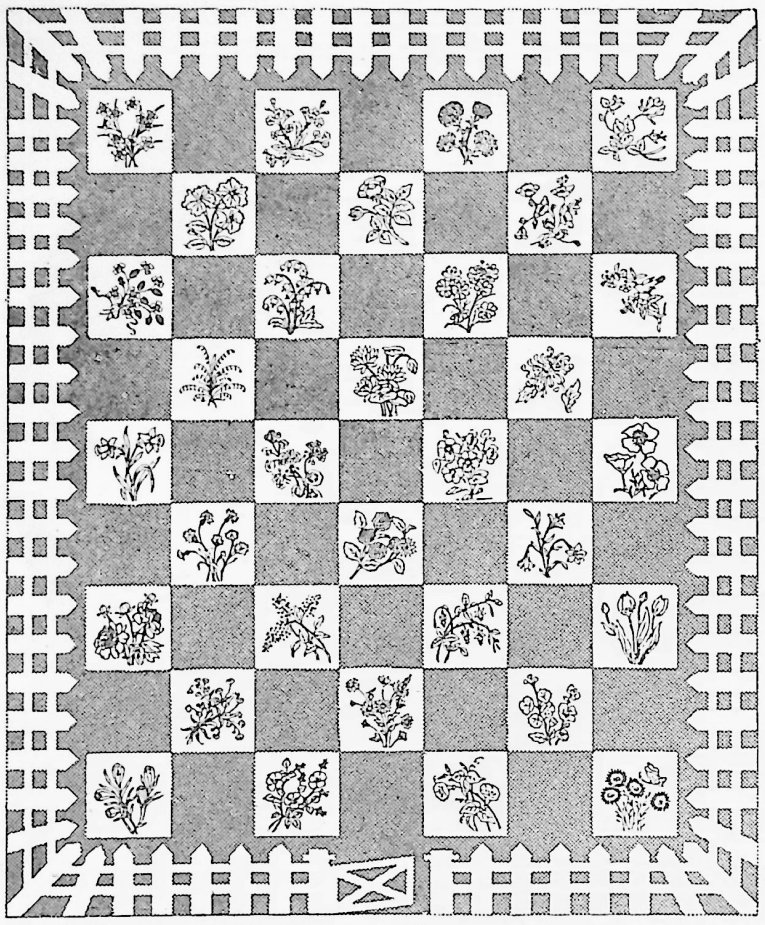

Mother's Oldfashioned Flower-Garden Quilt with Picket Fence Border

Just imagine 32 different floral designs worked in their natural colors combined into one beautiful quilt, size 76x92 inches. Natural lifelike flowers just as they grew in mother's oldfashioned garden.

No. A1368. 32 blocks stamped on your choice of an excellent quality white long cloth, **$1.00** (color-chart included); fine zephyr gingham, **$1.50** (color-chart included); white or cream lustrous sateen, **$1.75** (color-chart included), or white broadcloth, **$2.75** (color-chart included).

No. B1368. Quilting design stamped on the 31 alternating blocks for quilting, and picket fence border ready stamped (your choice of green, blue, yellow, orchid, pink, rose or peach). You may choose long-cloth, **$2.50**, zephyr gingham, **$3.00**, white or cream lustrous sateen, **$4.00**, white broadcloth, **$4.00** (this price does not include flower blocks).

No. C1368. Should you wish to make the alternating blocks for quilting and the picket fence border from your own colored material, we supply the quilting patterns for **10 cents.**

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No. E1368. Needlecraft's New Quilt Book by Hope Winslow, **25 cents.**

No. F1368. Album of 101 Quilting Designs, **50 cents.**

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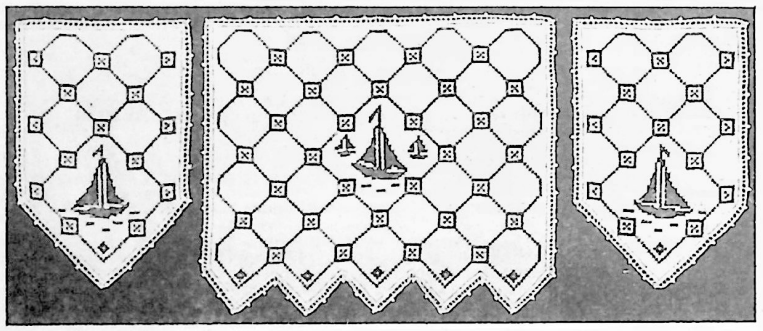

Chair-Set on Pure Cream Linen for 25c

and one 3-year Subscription to Needlecraft for $1.00.

TOTAL $1.25

Yes, for 25 cents extra you may have this Ship design 3-piece chair-set stamped on pure cream linen, hemstitched for crochet. Send $1.00 for a 3-year subscription to Needlecraft (yearly price 50¢), thereby saving 50 cents on your subscription, and add 25 cents for the chair-set. Chair-set not sold separately. Add 54 cents more for floss if desired. Order by name and by **Gift No. 4578.** Send to **NEEDLECRAFT MAGAZINE, Augusta, Maine**

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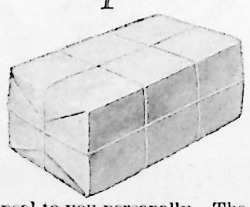
Big Surprise Package Given *for TWO Subscriptions at 50 cents each*

Surprise!



We wanted to clear our shelves of odd lots of gifts where we haven't enough of them to advertise in the regular way. So we marked everything down about one-third in our mind and proceeded on that basis to load up the surprise boxes. We put enough in each box so that there will be one gift that will surely appeal to you personally. The other items in the box will make excellent gifts. Each and every box may vary in its contents, but all are equally good so you can't fail to get your money's worth and we do not hesitate to advise you to start off and head your list with this big surprise box.

Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only fifty cents. Ask them to subscribe through you. Send us the two names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, this big Surprise Package. Order by name and by **Gift No. 3939.** Address:

NEEDLECRAFT MAGAZINE, Augusta, Maine

Pattern Service to Readers of Needlecraft Magazine

PATTERNS and materials listed will be mailed postpaid, at prices mentioned. Send orders to NEEDLECRAFT MAGAZINE, Augusta, Maine

Needle Etchings

No. 35 - 9 - 6. Mount Vernon. Perforated stamping-pattern, 15 cents. Stamped on 10-by-12-inch cream linen, 20 cents. Floss to embroider, 5 cents

No. 35 - 9 - 7. Dog. Perforated stamping-pattern, 15 cents. Stamped on 7-by-9-inch cream linen, 15 cents. Floss to embroider, 3 cents

No. 35 - 9 - 8. Old Ironsides. Perforated stamping-pattern, 15 cents. Stamped on 9-by-12-inch cream linen, 20 cents. Floss to embroider, 3 cents

No. 35 - 9 - 9. The Ranger. Perforated stamping-pattern, 15 cents. Stamped on 7-by-9-inch cream linen, 15 cents. Floss to embroider, 3 cents

No. 35 - 9 - 10. Atlantic Shore. Perforated stamping-pattern, 20 cents. Stamped on 9-by-18-inch cream linen, 30 cents. Floss to embroider, 8 cents

Featuring Fruit

No. 35 - 11 - 1. Fruit Picture. Perforated stamping-pattern, 25 cents. Design stamped on 24-by-30-inch cream sateen, with green novelty crash (24-by-30 inches) for mat, $1.05. Crayons for coloring, 30 cents. Floss for stitchery, 25 cents

No. 35 - 11 - 2. Three-Piece Mat Set. Perforated stamping-pattern, 30 cents. Stamped on cream or yellow linen (12-by-45 inches), 70 cents. Floss to embroider, 55 cents

No. 35 - 11 - 3. Centerpiece. Perforated stamping-pattern, 20 cents. Stamped on 18-by-18-inch cream or yellow linen, 45 cents. Floss to embroider, 20 cents

Lovely Designs for Quilting

No. 35 - 11 - 4. Jacket. Perforated stamping-pattern, 50 cents. Rayon crepe, 2¼ yards 36-inch, choice of pink, blue or white, with cheesecloth lining stamped with design, and outing flannel to interline, $4.50

No. 35 - 11 - 5. Cushion. Perforated stamping-pattern, 15 cents. Rayon crepe, 21-by-30 inches, in choice of pink, blue or white, with cheesecloth lining stamped with design, and outing flannel to interline, 85 cents

No. 35 - 11 - 6. Lingerie Case. Perforated stamping-pattern, 15 cents. Rayon crepe, 22-by-30 inches, in choice of pink, blue or white, with cheesecloth lining stamped with design, and outing flannel to interline, 85 cents

No. 35 - 11 - 7. Suitcase Pad. Perforated stamping-pattern, 15 cents. Rayon crepe, 15-by-36 inches, in choice of pink, blue or white, with cheesecloth lining stamped with design, and outing flannel to interline, 65 cents

For the Guest-Room

No. 35 - 11 - 8. Dresser Cover. Perforated stamping-pattern, 15 cents. Stamped on 18-by-36-inch dimity, choice of blue, pink or white, 30 cents. Floss to embroider, 15 cents

No. 35 - 11 - 9. Pincushion. Perforated stamping-pattern, 15 cents. Stamped on dimity, choice of blue, pink or white, 15 cents. Floss to embroider, 13 cents

No. 35 - 11 - 10. Bedside-Table Cover. Perforated stamping-pattern, 15 cents. Stamped on 15½-by-15½-inch dimity, choice of blue, pink or white, 20 cents. Floss to embroider, 13 cents

No. 35 - 11 - 11. Cushion. Perforated stamping-pattern, 15 cents. Stamped on 15½-by-31-inch dimity, choice of blue, pink or white, 30 cents. Floss to embroider, 15 cents

No. 35 - 11 - 12. Sachet. Perforated stamping-pattern, 15 cents. Stamped on 8-by-16-inch dimity, choice of blue, pink or white, 15 cents. Floss to embroider, 13 cents

No. 35 - 11 - 13. Towel. Perforated stamping-pattern, 15 cents. Stamped on 18-by-24-inch linen, choice of blue, pink or cream, 60 cents. Floss to embroider, 13 cents

"Polly and the Pet Show"

No. 35 - 11 - 14. "Polly Herself." Perforated stamping-pattern, 20 cents. Stamped on pink percale, with figured percale for dress, wool for hair, and felt for shoes, 65 cents. Floss for stitchery, 5 cents

No. 35 - 11 - 15. "Scotch Sandy." Perforated stamping-pattern, 20 cents. Stamped on brown sateen and felt, 50 cents. Floss for stitchery, 5 cents

No. 35 - 11 - 16. "Tag-along, the Terrier." Perforated stamping-pattern, 20 cents. Stamped on white sateen and felt, with crayon for coloring, 60 cents

No. 35 - 11 - 17. "Pretzel, the Dachshund." Perforated stamping-pattern, 20 cents. Stamped on brown sateen and felt, 40 cents

No. 35 - 11 - 18. "Polkie, the Pony." Perforated stamping-pattern, 20 cents. Stamped on brown and white percale and felt, 60 cents. Floss for stitchery, 3 cents

No. 35 - 11 - 19. "Stumpy, the Kitten." Perforated stamping-pattern, 15 cents. Stamped on gray outing flannel and felt, 20 cents. Floss for stitchery, 3 cents

English Flower-Garden Design

No. 35 - 11 - 20. Cushion. Design stamped on 14-by-36-inch basket-weave cloth, 55 cents. Wool to embroider, 45 cents

No. 35 - 11 - 21. Runner. Design stamped on 18-by-54-inch basket-weave cloth, 70 cents. Wool to embroider, 85 cents

No. 35 - 11 - 22. Chair-Set. Design stamped on basket-weave cloth, 35 cents. Wool to embroider, 70 cents

Junior Needlecrafters

No. 35 - 11 - 23. Stitchery for a Russian Blouse. Perforated stamping-pattern of knot-stitch design (1-A), 20 cents. Perforated stamping-pattern of cross-stitch design (1-B), 20 cents. Perforated stamping-pattern of Beauvais design (2-A), 20 cents. Perforated stamping-pattern of Pekinese design (2-B), 20 cents. Cutting pattern, No. 2585, 16 and 18 years, 15 cents

Knitted Dress

No. 100 K. Sports wool for dress, in 16-year size, choice of eight colors — tangerine, henna, dark brown, powder blue, medium blue, nomad green, bright red, raspberry red, $4.00. Circular steel needle, No. 8, 29-inch, 75 cents. Circular steel needle, No. 8, 16-inch, 50 cents

Working-Charts of Crochet Designs

No. 105 C. Chair-Set in Woodland Design, 10 cents

No. 106 C. Oblong Centerpiece in Woodland Design, 10 cents

No. 107 C. Chair-Set. Holly and Bird Design, 10 cents

No. 108 C. Oblong Centerpiece, Garden Scene, 10 cents

No. 110 C. Luncheon Cloth in Holly and Bird Design — inset border, 10 cents

No. 111 C. Armchair Set in Rose and Pigeon Design, 10 cents

No. 112 C. Wisteria Luncheon Set — centerpiece section and place-mat, 10 cents

No. 113 C. Anemone Teacloth — border and insertion, 10 cents

No. 114 C. Garden Design. Teacloth Border, 10 cents

Working-chart of letters of alphabet in arrangement for single initials or monograms, for filet-crochet or cross-stitch, 10 cents

Special perforated stamping-pattern of any one initial in 4-inch, 2½-inch, 2-inch and 1½-inch sizes, 15 cents

Stamping-paste, blue or white, for transferring perforated patterns, 10 cents and 25 cents a box. (Anyone ordering perforated stamping-patterns for the first time will also need to order a box of stamping-paste)

Steel knitting-needles, 12-inch, sizes 2, 3 and 4 (Standard gauge), 60 cents per pair

Circular steel knitting-needles, sizes 2, 3 and 4 (Standard gauge), 75 cents each

Glazine-finished cotton wadding in 81-by-96-inch sheet for quilt interlining, 90 cents

Penelope canvas for cross-stitch, piece 18-by-27 inches, 35 cents

Aida linen canvas — size 18-by-36 inches — for cross-stitch embroidery, $1.25

Hardanger cloth, 40-inch width, $1.45 a yard

Extra soft knitting-and-crochet cotton for bedspreads, choice of white or ecru, 30 cents per ball. (400 yards to ball)

Crochet-cotton, in sizes and colors, 15 cents per ball

Rug-yarn, all colors, 50 cents per 4-ounce skein

Mothproof, fadeproof rug-yarn, all colors, 28 cents per 1-ounce ball

Adjustable hairpin staple, 10 cents

Rug hook, No. N25, 25 cents

Box of crayons for tinting fabrics — 24 colors, 30 cents

NEEDLECRAFT MAGAZINE, Augusta, Maine

ALL ADVERTISEMENTS in Home Arts—Needlecraft are absolutely guaranteed if we are notified within three months of the purchase that the goods are not as represented.

Keep Order with Ease

Concluded from page 13

Strenuous scrubbing is eliminated from the home because of modern finishes that resist dirt and dust

unless the wood is protected by wax, lacquer, varnish or some of the new finishes. Water need not be used on well-finished floors unless some unusual condition demands it, and then water and soap should be used sparingly. Daily removal of surface dust with a good floor mop, careful wiping up of any spots or stains, and regular renewal of the protective finish will protect the surface from wear. Linoleum will also look better and wear longer if it is protected with wax or one of the other linoleum finishes. Constant mopping, without a protective finish, will soon leave the linoleum lifeless, chipped and cracked. Waxed linoleum should not be washed any more than necessary, and since washing takes off some of the wax, this must be renewed occasionally, particularly the part of the floor around the sink and range where the wear is hardest.

FURNITURE and painted surfaces require special care, even if they receive a daily dusting. Furniture and woodwork may be cleaned by sponging with a soft cloth and warm soapy water, rinsing with clean warm water and rubbing dry;

The carpet - sweeper is a great time - saver in daily room care, after meals, and for a quick clean - up

a small amount of liquid polish may then be applied and the surface thoroughly rubbed.

Be orderly and systematic about your cleaning supplies to simplify the work. A small cleaning kit or basket that may be carried from room to room on the daily cleaning round will save many steps and make your cleaning more effective. A kit of this sort ought to contain a pair of rubber and cotton gloves, soft polishing cloths, dustless dust-cloths, furniture polish, liquid wax, soap, a can of good cleanser for porcelain and tile surfaces, and any other articles that you think you are likely to need for the cleaning schedule of the day.

COUNTLESS modern homes today enjoy a standard of housekeeping that was undreamed of years ago when labor could be had for practically nothing. Incredible as it may seem, this same high standard of housekeeping may be easily attained by the homemaker who does all of her own work, provided she avails herself of the magical help of modern household appliances.

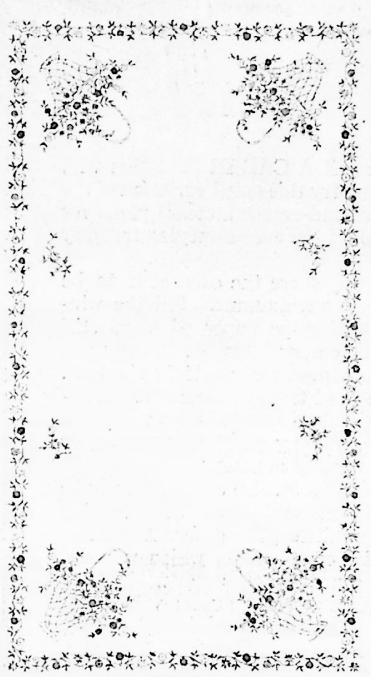
Perhaps because labor-saving appliances are so easily available, infinitely more is expected of the homemaker in other phases of her vitally important work, and there is little sympathy for the household drudge whose routine work monotonously fills each day to the exclusion of necessary recreation, creative thinking, and broadening outside interests. If a homemaker were physically capable of doing by hand all of the tremendous amount of work incident to a well-ordered household, she would have time for nothing else, and housekeeping would be simply a grind of toil instead of the glorious adventure that it might be. After all, homemakers are people, too.

Exquisite Trims for Gift Lingerie

Concluded from page 18

little way in from the edge to hold the hem in place, using a color to contrast with the flannel. Then two threads of other harmoniously related colors are run under the stems of the stitches. On a red flannel background the buttonholing might be done with green, the run-in threads coral and light blue of about the same color value and the row of brier-stitching done with green like the buttonholing and accented with blue satin-stitch dots. This scheme of coloring tends a bit toward that of the east and is exceedingly good-looking for a jacket of this character.

These are but suggestions of what may be done in the way of stitchery-decorated lingerie by the ingenious worker and is a type of ornamentation that may be applied to any style of garment that one may wish to make.



Most Effective Basket & Wreath Design For French Knots, Outline and Lazy-Daisy

Choice of Plain Edge or Hemstitched Hem

This new and exquisite design shows the lovely French-Knot Stitch to best advantage. It is stamped on good quality cream linen for embroidery in lovely colors — Hyacinth blue, gold, green, orchid.

No. 1304N. Cloth, 54-by-72 inches, plain edges **$2.85**
Floss, $1.12

No. 1296N. Cloth, 50-by-70 inches, hemstitched hem **$3.00**
Floss, $1.12

No. 1305N. Cloth, 54-by-54 inches, plain edges **$2.10**
Floss, 92 cents

No. 1297N. Cloth, 50-by-50 inches, hemstitched hem **$2.25**
Floss, 92 cents

No. 1306N. Square, 36-by-36 inches, and four 12-by-12-inch napkins .. **$1.40**
Floss, $1.00

No. 1298N. Square, 35-by-35 inches, and four 11-by-11-inch napkins, hemstitched hem **$2.00**
Floss, $1.00

No. 1307N. Four Napkins, 18-by-18 inches, plain edges **$1.00**
Floss, 48 cents

No. 1299N. Four Napkins, 15-by-15 inches, hemstitched edges **$1.40**
Floss, 48 cents

No. 1308N. Scarf, 18-by-45 inches, plain edges ..... **.69**
Floss, 48 cents

No. 1300N. Scarf, 17-by-45 inches, hemstitched hem ..... **.85**
Floss, 48 cents

No. 1309N. Scarf, 18-by-50 inches, plain edges ..... **.75**
Floss, 48 cents

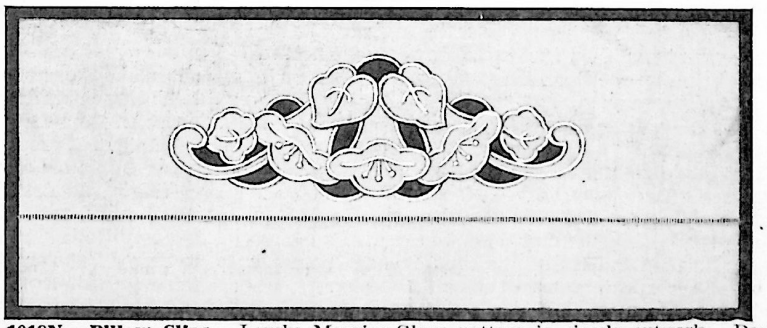
No. 1301N. Scarf, 17-by-50 inches, hemstitched hem ..... **.99**
Floss, 48 cents

No. 1302N. Buffet-Set, hemstitched hem ..... **.85**
Floss, 48 cents

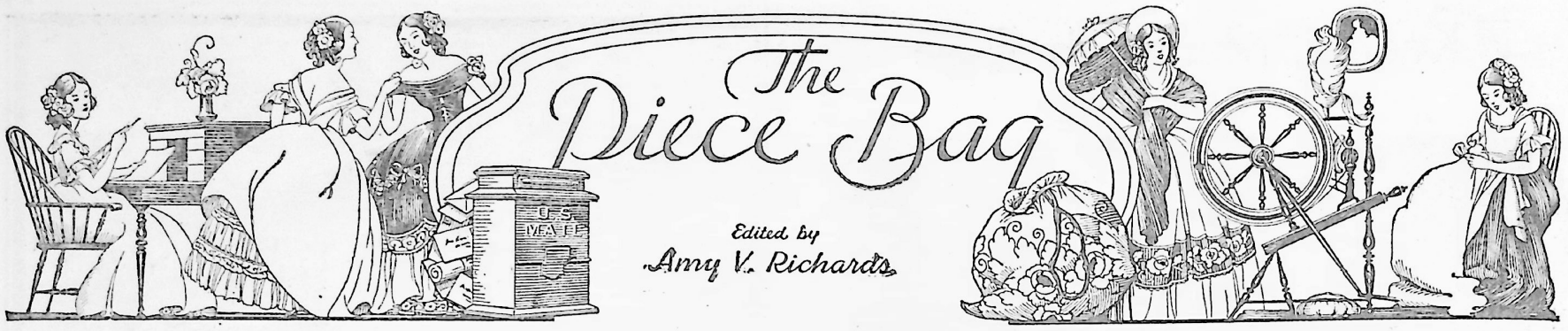
No. 1303N. Vanity Set, hemstitched hem ..... **.75**
Floss, 48 cents

Send your orders to:
NEEDLECRAFT MAGAZINE, Augusta, Maine

Pair of Pillow Slips Ready-Made and Stamped for Simple Cutwork **69** cents pair



No. 1018N. Pillow Slips. Lovely Morning-Glory pattern in simple cutwork. Design stamped on ready-made pillow slips, 42-by-36 inches, with hemstitched hem. Price per pair, stamped, **69 cents.** Floss to embroider, 24 cents.
NEEDLECRAFT MAGAZINE, Augusta, Maine



The Piece Bag

Edited by Amy V. Richards

GIVE THANKS FOR A CABARET! You will, indeed, when you try this novel variation of the familiar supper-and-entertainment plan for raising funds to fill the ever-emptying treasury of your pet organization.

Convert the room or hall where the cabaret is to be staged into a gay Bohemian restaurant. Fill the windows with gay blossoms of crepe paper wired to stiff stems, or bank them with cherry blossoms of the same material attached by fine wire to real apple-tree boughs. Bands of stiff green cardboard tacked across the window-sills may be used to simulate window-boxes for the blossoms. For the walls, use gay posters, borrowed, or gathered from ship and railway agencies.

In lieu of small cabaret tables, which can frequently be rented at small expense, assemble card tables, using crepe-paper covers in a multitude of different shades, and provide a substantial candle-stick, which will not tip over easily, for the center of each table. Lighted candles in these, to welcome arriving guests will create an atmosphere of warmth and charm.

The committee will need a seating plan of the room, so that tables may be reserved well in advance.

A keen-eyed clown should circulate among the guests selling gay balloons at a dime each, and these he may tie to the chairs of the purchasers, adding further gaiety to the scene. He will soon be sold out, and can then reappear at auspicious intervals during the evening with baskets on either arm, from which purchasers may select, for a dime, homemade candy or gaily-wrapped grabs.

A girl vendor of cigarettes, in a gay and tricky costume, will have plenty of customers throughout the evening.

On each table stand menu cards neatly typed, and with tiny bells attached to one corner to call waitresses.

During intermission and through the second half of the program, pretty girls should wheel borrowed tea-wagons down the center aisle, well-stocked with attractive pastries and fancy small cakes from which to choose. Waitresses in light frocks with white ribbon bows on their left arms as badges of office should be stationed in different parts of the hall and instructed to keep strict watch of the guests, who will wish prompt service.

Of course, food is not the only attraction at a cabaret; there's the floor show and the stage show, and the *MUSIC!* Arrange a volunteer orchestra to give an impressive opening number with drum, horn, saxaphone, violin and piano.

Start the program with a circus stunt. Before the curtain goes up let the barker, appropriately dressed, appear with a bearded lady, flanked on either side by two Lilliputians (a small boy and a tiny girl dressed in evening clothes to simulate adults). These he should exhibit in his best barker's manner, so select this important personage with due regard for his ability to hand out a line of mirth that no one can resist, and get the show off to an uproarious start.

When the exhibits have bowed and smirked themselves off-stage, let the curtain rise to a roll of drums and an impressive triumphal march by the orchestra. The tight-rope walker may lead — a small girl in bouffant skirts, carrying a scarlet satin banner on which should be sewn in sparkling Christmas tinsel two great H's (standing for Harnum and Haley, the circus owners. Someone on the sidelines can pass this information along). Behind the tight-rope walker should come the strong man (in B.V.D.'s), his arms well padded with cotton batting to simulate powerful muscles. A pair of footless flesh-colored stockings drawn over his arms and fastened at his wrists will make his muscular development even more impressive! Next in line may shamble the Big Bad Wolf and the Three Little Pigs, squealing and pushing, followed by an undulating snake charmer (much made-up), fierce Indians, an abject captive, two wrestlers, the fat lady, Wild Westerners, clowns and the Lilliputians.

The parade may be augmented as desired and as local talent can be provided to improve it. After it is over, the ring master should present each performer, with appropriate remarks, and astonishing action on the part of each. The tight-rope walker should climb, in pantomime, to dizzy heights and mince across the rope (laid on the stage) with pretty flourishes of her parasol.

In their turn the Indians should paddle, in pantomime, down an imaginary river in a clothes-basket canoe, discover an itinerant preacher, capture and tie him to a tree (hat-tree), with the gallant cowboys coming to the rescue. Any amusing bits of action that the cast can inject into the "drama" will heighten the appreciation.

Here let the curtain fall while an Indian steps before it shading his eyes and looking to a balcony across the hall (if there is one), or at least to the back of the hall, where stands an Indian maid in costume, ready to sing "Indian Love Call" from "Rose Marie."

If the crowd planned for is a large one, there should be a master of ceremonies appointed to tend to things in general and to announce the remainder of the performers. Following intermission, a Wooden Soldier may do a tap dance at the behest of the announcer; a group of Boy Scouts seated around a campfire (electric) will be surprised by an old scout who gallops in on a hobby horse to sing "The Last Round-Up" or one of the favorite range songs, with all the audience swelling the chorus; a pretty Italian singer entering from the rear of the hall to sing an Italian street song as she strolls among the tables; a violinist in Hungarian costume playing popular airs for a gipsy dancer; a gay young modern singing "Hands Across the Table" and enticing one of the young men seated in the audience (this should be by previous arrangement) to engage in an impromptu dance.

JOY AND GRIEF

IF *I should seek your door*
When you had Joy for guest,
And found it closed to me
At your behest,
My happy heart would comprehend —
I, too, have known Joy as a friend.

BUT *if I knocked upon your door*
Just after Grief passed through,
And you should fail to let me in
To comfort you,
My heart would know a wound that day
No words of yours could take away!

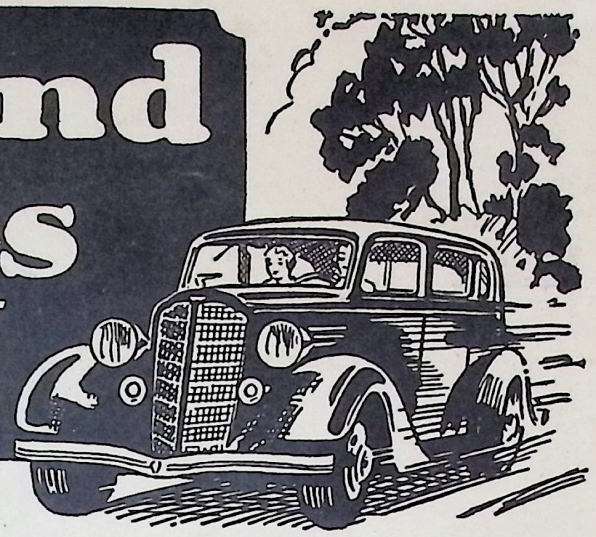
— *By John Richard Moreland*

To conclude the evening's fun, the master of ceremonies should enthusiastically urge the audience to join in the singing of such old song favorites as "There Is a Tavern in the Town," "The Man on the Flying Trapeze," and "Seeing Nellie Home." The audience can be depended upon to make further suggestions for numbers. The party will break up in a happy mood, the performers will be pleasantly surprised, in many instances, with their own unguessed ability, especially if they have had an enthusiastic leader and a good coach; and, best of all, there will be money in the treasury and the committee will be in good health because the party was so simple.

GET-READY-FOR-CHRISTMAS PARTY belongs to this month, and is more than just an amusing function, and is unique in that every guest can have a part, unknown to every other guest beforehand. A clever hostess, making out her Christmas list, remembered that Sue was a wizard at decoration; that May had a flare for tricky desserts; that every time Belle suggested a game at a party, the ice broke with a bang; that Edith adored doing up Christmas packages, and that Ruth's Christmas trees were always the envy of the group. Then she got a really bright idea. To each of the girls she gave an invitation to a Get-Ready-for-Christmas party, well in advance of the holiday. Then to each, privately, she confided that she needed help. Sue, now, loved to decorate and had often remarked what a perfect room her hostess had for that purpose; would Sue decorate for the party if the desired materials within a stipulated sum were provided? Sue would! Then there were refreshments. If she would take care of the general menu, would May concoct one of her choicest Christmas desserts in honor of the occasion — something that she could make the day before right in her hostess' kitchen, perhaps? Of course, materials would be provided. Would Belle think of a game that would simply take the party off its feet? Why, Belle had already discovered a new one that she was just aching to try out. To Ruth she confided that she was going to have a tree for the group, but goodness knew how she was going to find time to trim it — and Ruth walked right into the trap and volunteered; otherwise she would have been asked. Anything she wanted in the way of trims was at her disposal, but Ruth liked to try out original ideas of her own and they were never very expensive. Her only insistence was that the finished tree be shut from view by a curtain until the time for what she termed the "unsheeting." Since the group was small enough and sufficiently well acquainted to exchange gifts all around, the members were asked to bring their gifts, plainly tagged and wrapped, in *white* tissue only, to the home of the hostess at least a week in advance. Then Edith spent several thoroughly happy afternoons doing up these gifts in innumerable new and attractive ways, with plenty of gay paper, ribbons, tags and seals and accessories.

The hostess herself prepared small notebooks with Christmassy covers to give to her guests on arrival, in which they could make notes on decoration, entertainment, food, gift wrapping, and the like. She planned several games and contests suitable for Christmas parties, using packages of cards and boxes of gift wrappings as prizes, with small packages of seals and tags in cellophane for boobies. And the surprise and delight of each guest to find that all the other guests had had a part in the planning of the party and were generous in their praise of her share made this unusual pre-holiday affair such a success that it is due for a yearly repetition.

Can You Find 10 Faces IN THE PICTURE BELOW?



Answer Quick! Get the Opportunity to . . .

Win $2,250.00

or Buick Sedan and $1,250.00 Cash!

Here's a lot of cash for someone. Would you like to have it? We are going to pay over **$5,000.00 in big cash prizes.** Can you find ten of the hidden faces in the picture? Look sharp and mark the faces you find. Then fill in the coupon, mail quick, and **you will receive opportunity to win as much as $2,250.00.** Some one, maybe you, will receive a new Buick Sedan and if prompt, $1,250.00 cash besides or, if all cash is preferred, $2,250.00.

Surely you would like to have this magnificent prize. Think what you could do with all this money. It would come in pretty handy right now, wouldn't it?

We want people everywhere to have the opportunity to share in this great distribution of money. This is our unique way of advertising. Besides the First Grand Prize of **$2,250.00** including promptness, there are 100 other big, grand prizes. The Second Grand Prize is a DeLuxe Chevrolet Master 6 Sedan or **$750.00** cash. The Third Grand Prize is a DeLuxe Ford V-8 Sedan or **$600.00** cash. Fourth Grand Prize is **$150.00** cash, and many others. Thousands of dollars in special cash rewards. **Mail your answer on the coupon today.**

Pennsylvania Woman Recently Won $2,250.00

Marguerite Francis
New Mexico

Sophie A. Griesser
Pennsylvania

Georgia A. Johns
Kentucky

Nick Pappas
New York

Robert C. Rick
Pennsylvania

Mrs. Billie Crowley
California

Send No Money - Just Mail Coupon

Study the picture of the country road and see if you can find ten of the hidden faces. Sharp eyes may find them. Some of them look straight at you, some are upside down, others are sidewise. Look for them in the clouds, tree, around the dog's legs, in the bushes, etc. It is not as easy as some people may think. Don't give up—keep looking, you may find them. **Mark the faces you find and send to me quick with the coupon.**

Proof That Prizes are Paid

Thousands of dollars have already been awarded to many happy prize winners in similar contests. W. H. Hardy, Healy, Kansas, won **$2,750.00;** Mrs. Sophie Griesser, of Penn., won **$2,250.00;** Mrs. Georgia A. Johns, of Ky., won **$1,987.50;** Mrs. Geo. Schlegel, Webster, N. Y., won **$2,137.50;** G. Giebink of Michigan, won **$975.00** and Edna Mahoney, of Illinois, won **$500.00.** Scores of others have won big cash prizes.

And now thousands of dollars, to be paid to prize winners. Think of it! If first prize winner (and prompt) **you will get $2,250.00 all cash** or if you prefer, Buick 8 Sedan and $1,250.00. cash.

Our company is reliable. We belong to the Chamber of Commerce of Des Moines. We bank at one of the largest banks in the state of Iowa—the Central National Bank. The money to pay all of the prizes is already on **special deposit** for that purpose. When you send in the coupon we will tell you about prize checks recently cashed by many happy winners.

You cannot lose anything. Send in this coupon and we will give you the opportunity to win the $2,250.00 First Grand Prize. Don't put it off until tomorrow. It may be too late.

Do it today—Right Now!

You will receive the Buick 8 Sedan and if prompt, $1,250.00 cash besides, or if all cash is preferred, you get $2,250.00, if you win first prize according to the plan which the answer will bring. Oh boy, what you could do with $2,250.00 cash all at one time. Think of the joy of having the money to provide the better things of life. New clothes, furniture, bills paid, a new home, education, travel, etc. Nothing hard to do now. But act quick.

Send your answer quick. Don't delay. There is a $1,250.00 cash prize for promptness if declared first prize winner. Mail this coupon today.

Dept. 16, I found_____ faces.

My Name_____

Address_____

City_____ State_____

SEND YOUR ANSWER QUICK

$1,250.00 CASH

Send answer quick and we will tell you how the winner gets $1,250.00 cash

FOR PROMPTNESS

Remember **send not one penny** with your answer. **All you do now is to find ten faces** if you can and mail the coupon. Send answer right away. Three prominent and reliable judges will see that the prizes are awarded honestly and promptly. Get your share of the $5,000.00 in cash prizes, besides thousands of dollars in special cash awards. Over 100 grand prizes in all and many special prizes.

PRIZE MONEY NOW IN BANK

The money to pay every prize is on deposit in the **big, strong Des Moines bank.** You take no risk, if you are declared first prize winner. Hurry! Just mark the faces you find and send with the coupon right away. This gives you the opportunity to win $2,250.00 First Grand Prize. Someone wins. Maybe you. Mail your answer quick. **Don't delay. Do it today.**

G. F. STAYTON, Pres., Dept. 16, Des Moines, Iowa

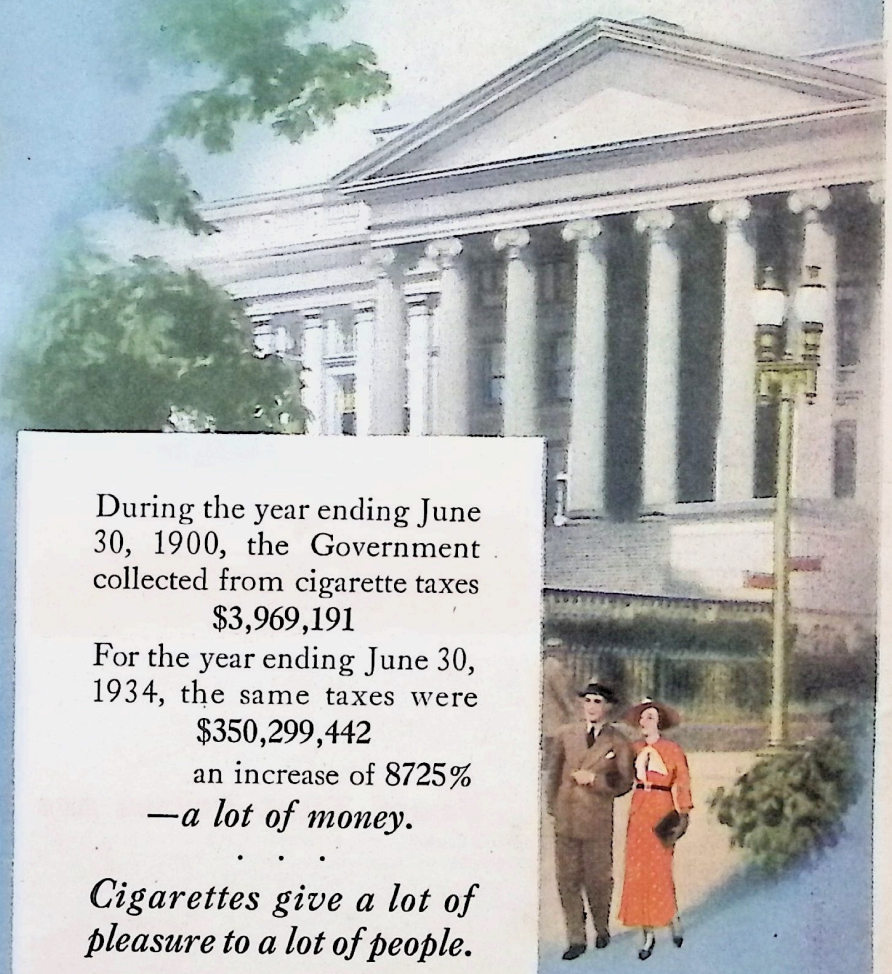
From 1900 up to 1934 the leaf tobacco used for cigarettes increased from

13,084,037 lbs. to
326,093,357 lbs.;
an increase of **2392%**

. . .

There is no substitute for mild, ripe tobacco.

United States Treasury Building



During the year ending June 30, 1900, the Government collected from cigarette taxes
$3,969,191
For the year ending June 30, 1934, the same taxes were
$350,299,442
an increase of **8725%**
—a lot of money.

. . .

Cigarettes give a lot of pleasure to a lot of people.

More cigarettes are smoked today because more people know about them—they are better advertised.

But the main reason for the increase is that they are made better—made of better tobaccos; then again the tobaccos are blended—a blend of Domestic and Turkish tobaccos.

Chesterfield is made of mild, ripe tobaccos. Everything that science knows about is used in making it a milder and better-tasting cigarette.

We believe you will enjoy them.

© 1935, Liggett & Myers Tobacco Co.